John Galsworthy, Unscientific Sociologist

APRIL 3, 1912

PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR

FRANCES STARR

Next Week: Shakespeare, by Agnes Elliott Scott

FAY TEMPLETON JOE WEBER LEW FIELDS IN HOKEY POKEY. LILLIAN RUSSELL

MARIE DORO AND CONSTANCE COLLIER IN OLIVER TWIST.

ALEXANDER CARR AND SOPHIE TUCKER IN LOUISIANA LOU.

MARGUERITE SKIRVIN.

NEW YORK AND CHICAGO SUCCESSES, AND A YOUTHFUL ACTRESS OF PROMISE

THE NEW YORK
DRAMATIC MIRROR

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Films and Plays

THE TOWNSEND Bill pending in Washington has been attracting attention again to the relation of films and plays. Not all dramas are injured by motion picture reproduction, because the motion picture public is separate from the high-priced theatrical public. It is doubtful, moreover, if motion picture reproduction of plays conflicts particularly with the performances of stock companies. Further, a film advertises a play on which it is founded.

None of these considerations, of course, extenuates willful infringement on the rights to dramatic compositions, but willful infringement is the last thing a respectable scenario editor would permit. For willful infringement a penalty is not likely to be too heavy. For unintentional appropriation of copyrighted ideas the present provision of the law, as it applies to motion pictures, is undoubtedly excessive.

Lawyers are so expert at crossing the chasm between "willful" and "unintentional" that theatrical managers object with some reason to allowing the distinction to be recognized at law.

Artistic Pretense

OCCASIONALLY people remark of some foreign actor whom others have seen fit to acclaim, "I don't know a word of his language, but I understand and enjoy his playing just as much as if I did." This argues ill for their understanding, because the multitude of trivial details that constitute a dramatic characterization are absolutely incomprehensible without a knowledge of the words and the moods that inspire them.

One may catch the broad emotional sweeps, but the quieter scenes are merged into a flat monotonous expanse without the lines that explain the delicate variations.

Perhaps some people can deceive themselves in believing that they possess such hyper-susceptible souls, and a listener accepts their word with a guilty feeling that he is made of less sensitive clay. At any rate, they have been saying it of the Russian company, and soon will repeat it of SARAH BERNHARDT. This nonsense, however, brands them as a species of impostor.

Popular Lyrics

TIME was when

"A mother blessed the day
That gave to her an angel in the form of Nellie Gray."

Although we are not so incontrollably moved by gratitude to the lyricist as was that mother, we can sympathize more deeply with her if we stop to consider the words that are nowadays embellished by popular tunes and foisted upon a too complacent public by enterprising publishers of music. At least Nellie Gray was an innocent maiden, fit to dwell in a "cottage lowly," besides which "a weeping willow grew." Not so much can be justly said of the majority of our modern lyric heroines.

Nellie Gray, if memory serves correctly, died an untimely death at the end of the third or fourth stanza. She would probably not have lingered so long if she had resided where most of her successors kick up their toes—in the Broadway restaurants and cabarets.

With all her sticky sentimentality Nellie Gray—and the period that she typified—was infinitely more attractive than the tawdry and vulgar ditties that strive so hard to bring a smile to the face of the listener at present. She may not be a practicable 1912 model, but at least she was innocuous.

The new woman—musically speaking—is a "Great Big Beautiful Doll," with eyes that won't behave and manners that bespeak a giddy knowledge of the world. A brazen trollop with an atrophied sense of propriety, she comports herself with the uneasiness of a toad under a harrow, and in her bizarre efforts to please only makes herself excessively tiresome and frequently disgusting.

The general morale of modern songs has descended several steps. In trying to be clever the writers have degenerated to foolishness and downright coarseness. They flaunt the double meaning too boldly for even questionable taste.

Frequently we still hear FOSTER'S negro melodies and GLOVER'S romantic ballads, because they have some of the red blood of humanity, but these frivolous compositions that publishers exploit in a mistaken belief in their commercial value shrivel like mushrooms, for they don't contain a worthy human sentiment. Because of their transitory nature they would not merit the honor of discussion except for the fact that their effects last longer than they do. Certain varieties of mushrooms are fatal to the consumer. "The evil that men do lives after them," as ANTONY wisely remarked.

If song writers and publishers must keep the pot boiling, they would confer a benefit on fellow-men by using less odorous fuel.

An Index Expurgatorius

THE creation of any character effective through its eccentricity immediately precipitates a deluge of imitations from authors who lack the originality to do anything except by copy-book rules. Consequently the stage creaks beneath the weight of various stage types which the weak-minded are wont to regard as necessities of life.

All corners of the United States have been ransacked and made to yield up their picturesque citizens for purposes of dramatic delectation. There is the fine old Southern gentleman, addicted to broad hats and cocktails. That he might ever wear millinery of any other style or subsist on anything but a spirituous diet apparently never occurs to a certain class of dramatists who get themselves staged all too often. Out of the West rides the breezy young hero, just as breezy, young and heroic every season as he was the season before. New England contributes the shrewd provincial farmer, identical with his predecessor in all but name. The sleek, hypocritical clergyman, the Irish ward heeler, the negro comedian, the pert and vulgar Broadway youth, the keen financier, the stolid Swedish serving maid, the dapper Frenchman—they are all on the list for this season, last season, next season, and nobody knows how many more seasons past and present. They can be forecast with the accuracy of eclipses, because the same adjective always describes the entire character.

The worst affliction of this sort, without exception, is the so-called "silly-ass" Englishman. The name does not do him justice. We have had him three or four times this year, prominently doing precisely the same tiresome things he has done since his nativity. The curious form of lunacy which enables anybody to smile at the antics of this fearsome creature deserves immediate medical attention, and a drumhead court martial would be an excessively lenient treatment for his sponsors on the stage.

"SILK, SATIN, CALICO, RAGS"

A CROSS SECTION of the normal woman's mind at this season will reveal a fluffiness not consistent with the "Lenten Holies"; this is the primitive instinct for self-adornment which elbows religion so rudely every Spring, and appearances on Easter morning will be very much against her who tries to prove that her thoughts have been wholly on her soul.

Early April will weep over many absurdities in the application of the new ideas: pleats, ruffles and draperies are successful in the hands of only a clever few, which few are too busy marketing their cleverness to wealthy clients to spare a moment for the education of the "Four Million." Here is where the stage gets another inning, for it is universally admitted that a graceful, much loved actress can do more in one week to promote a fashion than the originator in a season.

Adoring thousands of young women every year drag little dressmakers to see Billie Burke's gowns and Elsie Janis has the same influence on her admirers. A popular actress will sometimes impress on her audience as desirable a style pronounced insignificant when presented by modistes earlier in the year. Personality is, of course, largely responsible for this, but the real secret is the chance of seeing clothes "in action," as it were; a sleeve pouring tea is much more interesting than just a sleeve; a length of material dragged jerkily about by Nazimova becomes something more than a mere train. We see dresses hugged and hems kissed and they acquire a certain importance for us, suggesting, perhaps, a solution of the "What shall I wear" problem. In imagination we have seen ourselves pouring the tea or wearing the beautiful evening gown, and we go forth with confidence to buy. If the results are sometimes wierd, the fault lies in the application and not in the presentation of the idea; for whether she wears silk, satin, calico or rags, as the children play, she wears them as they should be worn.

Madame Simone's costumes strike us at first as bizarre, but we wear the skin off of our noses trying to focus our opera glasses on some original arrangement of drapery. Even Becky Sharp's rags, as worn by Mrs. Fiske, had, what my escort inelegantly called, a "punch" in them.

So April may dry her eyes, assured that the stage will have a hand in this, as in other matters, and where it cannot entirely eliminate an eccentricity will, at least, teach us how to wear it intelligently.

Thais

Davis and Sanford, N. Y.

INA CLAIRE

Some of the dresses worn by Ina Claire in The Quaker Girl have made popular in New York this Winter a style known as Simplicity gowns. The beautiful dress illustrated is of white crepe, trimmed with handmade silk flowers and lace. The wide girdle is a feature of the new Summer models. This dress has been reproduced for several well-known society women.

QUESTIONS ANSWERED.

E. F.—I would not, for use on the road, have my kimono made of a light colored material. The ideal garment for this purpose is of black wool black satin where expense is no object. Cut on good lines well up in the neck, with ample sleeves, you will find it becoming as well as inconspicuous.

J.—To remove the ice-cream stain from your blue broadcloth will require two separate operations. First dissolve the sugar by mopping the spot with clear, warm water; when dry, remove with naphtha the greasy stain which remains.

G. N.—For your coat collar there is a stitched canvas interlining which comes already made and is a great help in remodeling or making a new tailored coat; it is cut on mannish lines. The name of the manufacturer will be mailed on receipt of addressed stamped envelope.

C. H.—If coat-hangers that fold are too expensive try this for temporary use when traveling: Twist a newspaper tightly across its length; tie a loop of string around the middle with which to hang it, and you have a means of keeping your chiffon waists free from the wrinkles caused by laying in drawers or trunk trays.

FANNIE.—Is is hard to change the appearance of a coat without remodeling, but if, as you say, it has a black satin sailor collar, you can do wonders with it by following this plan: Cut off the long front points of the collar in a straight line, about an inch in front of the shoulder seam; after refinishing the cut edges, sew tiny, white pearl buttons in a close row along the front edge of the collar, using heavy silk thread the color of the suit. This is very effective and in good style.

E. F.—Do not be foolish enough to give away your drop-stitch stockings. They are being shown again in some of the best stores; besides, a strand of silk floss woven over and under as in darning will completely fill the open work stripe and produce a pretty embroidered effect. Of course, black floss will be used, where a color is not desirable.

J. V.—I don't wonder you dislike using the ready-made powder pads. They become greasy and unpleasant to handle in no time at all, and are really injurious to the skin. A piece of absorbent cotton makes a very satisfactory substitute, and can be changed as often as necessary with almost no expense. Never use a powder rag or puff after another person. T.

N. B.—Questions will be answered in THE MIRROR unless a stamped addressed envelope is enclosed.

White, N. Y.

THE WEDDING SCENE IN LOUISIANA LOU

JOHN GALSWORTHY

AN UNSCIENTIFIC SOCIOLOGIST

THE lively strains from the hotel orchestra, benevolently installed for the purpose of stimulating appetite if not to aid digestion, percolated like streams of invisible smoke through the two arches in one side of the diminutive parlor that overlooks the scene of gastronomic festivity, and circulated caressingly about the yellow-shaded lamp on the polished centre table before paying their respects to the luxuriantly colored pictures on the walls. To this fitful if not highly fitting accompaniment, John Galsworthy delivered a more or less philosophical recitative concerning his relationship to the theatre. Having chosen what appeared to be the least comfortable chair in the room, despite its resplendent gilding, he sat meditatively studying the toe of his shoe a moment before beginning.

"No," he said hesitatingly, "I don't think I regard the theatre exactly as a place for the exploitation of ideas; at least, that is not its whole purpose. To make my attitude clear, I must explain my method of work." His blue eyes traveled upward as he paused.

"First of all, I have to feel an experience—either in my own life or in the life of others. I look about for a human type that interests me, and usually I don't have to look long, because the world is pretty well stocked with human beings.

"This human type, once found," continued Mr. Galsworthy, "starts me searching for the philosophic generalization back of it, which is evolved by the comparison of various individuals of the same type, perhaps in the same environment, perhaps in different environments. The process results in a sort of crystallization that calls for expression. Then I go to work on the construction, putting together the details which I have previously been isolating, groping for characters to exemplify my types, and for surroundings that will develop the character effectively. When the thing is accomplished, there before me stands a play or a novel."

It will be recalled that Mr. Galsworthy startled some loyal actors by declaring that of the two forms of literature, the novel is more powerful and far-reaching than the drama, because from the nature of the case a drama decreases in effect under the dimming influence of the passage of time, while a novel accumulates force from the fact that the reader can return to it at will to give a fresh impetus to his emotion. Incontrovertibly, since the creation of the novel by those unconscious instruments of evolution, the Eighteenth Century authors, the printed narrative has largely usurped the sway of the acted narrative. For that reason, Mr. Galsworthy's respect for the novel is well founded. Upon this subject, however, he did not dilate.

"I never can tell which form my work is going to take," said the author, "until it is well shaped in my mind, because some stories are obviously theatrical and some are obviously not." Mr. Galsworthy might have added some succinct remarks on the dramatization of novels, that pastime of various writers in their otherwise leisure moments, but from this subject also he sheered off to the original topic.

"The stage is certainly not a pulpit for sociology or the other branches of study, and I have decidedly never used it as such, because I am not a scientific sociologist. In all my career as a writer I have never gone to the blue books and other useful compilations of figures to get material or to corroborate my own convictions. For me, the only method is to draw my conclusions from what the world has to offer and to make my comments without reference to the tabulated statistics of the scientific probers into the anatomy of society.

"To take all points of view into consideration and to present a balanced and just statement of some phase of life—that is my purpose in writing."

Plainly enough, this intention has inspired his latest work, The Pigeon, the presentation of which in the Little Theatre has brought Mr. Galsworthy across the Atlantic. There the problem of vagrancy is viewed from all angles: the vagabond himself states his position with a degree of philosophic insight, the pigeon by word and deed expresses his comprehension, the daughter manifests her disapproval, and the three reformers quarrel vigorously over the proper method of treating the irresponsible class. In Strife and in Justice, the author pursued precisely the same method, setting forth the various arguments pertaining to both the themes and leaving the spectator to settle the questions to suit himself.

"Although I never write from data," continued Mr. Galsworthy, "I would not for a moment disparage social work, because much of it has wrought invaluable results to our social system. For example, the work on behalf of children in the poverty-stricken districts must claim all respect, admiration and approval, because it starts them on a path where they can be of service to themselves and to their fellows.

"Many conscientious folk, however, are possessed with the idea that some uniform method can be adopted for reclaiming all types; they are usually of the practical turn of mind, accustomed to carrying on whatever business they undertake by orderly rules that, once successfully applied, are expected to work out in the same fashion under all conditions. They overlook the futility of such a hope, because they neglect the personal equation. Men are individuals and unique creations no less when they are wastrels than when they are financial monarchs; perhaps they

JOHN GALSWORTHY

are more so. Consequently any organization that proposes to reform multitudes of men by a mechanical code of rules, prescribing identical medicine for everybody in a word, invites failure from the start."

Shifting his knees, the speaker paused long enough to let this proposition sink in a bit. The dining-room orchestra meanwhile was scrambling through a ditty that had as little to do with the case as the Gilbertian flowers that bloom in the Spring, tra-la. Picking up his monocle and the conversation, Mr. Galsworthy went on with his estimate of organizations for social work.

"This is an age of institutionalism and much of it is based on our personal and selfish desire to be rid of responsibilities to fellow-men. Not wishing to give our own valuable time and services to a labor which apparently brings no remuneration, we hire others to perform the duties for us; in other words, we create a machine which promises better, cheaper and quicker results. And yet, in the age of mechanical ingenuity, we prize handmade articles much more highly than the product of machines, because they bear the stamp of individuality and can't be duplicated, no matter how they are imitated.

"Of course, it is hardly necessary to say that many institutions of a social nature are necessary; others are expedient and still others seem to be either necessary or expedient.

"Just recently, however, I was interested in reading a volume which embodied the results of the author's investigations for fifteen years among English prisons. After all this time of careful and elaborate study, he had decided that the prison system was useless to reform its victims. Prisons punish, but they do not alter the spirit of the captive, because they eliminate the human touch in their dealings. They are simply so many machines, without heart or sympathy, and are powerless to operate the delicate spring that opens the soul of man."

In a manner that appears to be characteristic, Mr. Galsworthy hesitated again, perhaps to search for words that would unmistakably convey his meaning, for, like nearly everybody who consents to being interviewed, he has doubtless suffered the pangs unintentionally inflicted by misquotation. So, a bit decreatingly, as if he feared having been led too far, he resumed: "These sentiments cut pretty deeply into the systems evolved by civilization, don't they? Because one feels that if criminals—or what the industrious, self-supporting public calls criminals—are not to be disposed of by confinement in prison, they must be dealt with in some other way. And probably my plea for the discerning touch of a human hand for each individual sounds too Quixotic and too vague for practical purposes.

"Having lived in the middle of just such incidents as I used in The Pigeon, however, and having seen the impingement of just such derelicts upon more stable members of society, I keenly feel the reality of the fantastic conditions they create." Parenthetically the listener may murmur to himself that the particular derelict who inspired The Pigeon has not lived in vain, for the comedy is the most deeply and kindly human commentary on life—though not the most dramatic production—of the present season in New York.

"Without attempting to preach any solution of the problem," said Mr. Galsworthy, "I think that Christopher Wellyn's tolerance represents the right attitude carried to an extreme. It will never do to encourage vagrancy, but I really feel that in most cases toleration is the only method productive of any good. We must understand the characters we are dealing with before we can be of any assistance, and when we understand we sympathize, and when we sympathize we tolerate. Furthermore, I feel that sympathy does produce an unconscious response in the wastrel and gives him the will to mend his ways, whereas no amount of penalties could be of any avail."

The millennium is such a long way off that few citizens of the world feel obliged to set their faces towards it. In his plays, however, Mr. Galsworthy has signified his willingness to take a step in that direction along with other benevolent philosophers.

While waiting for the rest of creation to follow, Mr. Galsworthy is taking a trip through our Southern States, whether for recreation or for material for his next play, he did not say. In fact he announced nothing about that next play, except its existence, for his modesty shrinks from public bruiting of his affairs. To explain a play is to him the sign of its failure, for he wishes his work to speak for itself.

CHAUNCEY L. PARSONS.

BOOK REVIEW.

FIFTY YEARS IN THEATRICAL MANAGEMENT. By M. B. Leavitt. Published by the Broadway Publishing Co., New York, 1912.

A half century is a long, long time to have devoted to one particular line of effort. It represents a duration much greater than the span of an average life in these days. Mr. Leavitt, now in the waning sixties, has set down a chronicle of his eventful career as a theatrical manager, a work not only of interest to any reader who cares for the stage world but of appreciable value as a matter of record and as a book of reference. Away back in 1859 Mr. Leavitt became his own manager in a semi-professional minstrel company in which he appeared himself. That was in Massachusetts and they visited the towns round about Boston, finally breaking into that austere city.

The story of his life that follows, covers more than seven hundred pages presenting him as impresario, as "discoverer" of very many talented performers whom he brought to prominence, as intrepid organiser of various enterprises and as manager of theatres, circuits and companies. The book is handsomely printed and bound and the reading matter is supplemented by no less than five hundred illustrations, portraits of folk prominent in the theatrical life of sundry generations.

The author's career has brought him in contact with thousands of well-known people of whom he writes most entertainingly. One page of portraits of players whose early steps in the profession were directed by Mr. Leavitt, shows beautiful studies of Pauline Hall, Marie Halton, Anne Sutherland and Emma Carus, while another page brings quaint old pictures of Louise Montague, Lydia Thompson, Pauline Markham, Mabel Santley, Adah Richmond and Viola Clifton, who rose to prominence in burlesque under his management. The capitally written text tells of these and of myriad others. It describes, too, varying phases of the theatrical business, even devoting a chapter to dramatic journalism and another to those generally neglected persons, the press agents, some of whom are accorded an opportunity to see their own names in print. Among those mentioned as having attained enviable positions in this field of endeavor are several former members of THE MIRROR staff.

PLAYS OF THE WEEK

NEW YORK.

Astor.—The Greyhound. Good melodrama.
Belasco.—David Warfield in The Return of Peter Grimm. Very popular spiritualism.
Broadway.—Weber and Fields's Jubilee. Revival of burlesque.
Casino.—Baron Trenck. Pleasing Viennese musical comedy.
Century.—The Garden of Allah. Beautiful spectacle of Sahara.
Cohan.—George M. Cohan in Forty-Five Minutes from Broadway. Successful revival.
Comedy.—Bunty Pulls the Strings. Splendid Scotch comedy.
Criterion.—Louis Mann in Elevating a Husband. Domestic drama.
Daly's.—Lewis Waller in Monsieur Beaucaire. Costume romance.
Empire.—Oliver Twist. Notable all-star revival.
Fulton.—Walker Whiteside in Typhoon. Strong drama.
Gaiety.—Officer 666. Amusing comedy.
Globe.—Eddie Foy in Over the River. Good vaudeville.
Harris.—The Talker. Original drama excellently played.
Hippodrome.—Around the World. Mammoth and effective spectacle.
Hudson.—The Right to Be Happy. Acting better than drama.
Knickerbocker.—Kismet. Gorgeous Arabian melodrama.
Liberty.—Henry Miller in The Rainbow. Domestic romance.
Little.—The Pigeon. Delightful fantasy. And Special Matinees.
Lyric.—Little Boy Blue. Attractive musical comedy, with Scotch atmosphere.
Madison Square.—Barnum and Bailey's Circus. Greater than ever.
Maxine Elliott's.—The Bird of Paradise. Picturesquely staged and competently acted.
New Amsterdam.—The Man from Cook's. Well staged frivolity.
Park.—The Quaker Girl. Charming English musical comedy.
Playhouse.—Bought and Paid For. Strong drama and superlative comedy.
Republic.—The Woman. Realistic political melodrama.
Thirty-ninth Street.—The Butterfly on the Wheel. Effective drama, well played.
Wallack's.—George Arliss in Disraeli. Interesting historical play.
Winter Garden.—Pretentious and effective programme.

CHICAGO.

American.—The Chocolate Soldier. Perennial favorite.
Blackstone.—Elsie Ferguson in The First Lady in the Land. Meritorious historical drama.
Chicago Opera House.—Charlotte Walker in The Trail of the Lonesome Pine. Romance of Southern mountains.
Cort.—Ready Money. New comedy.
Colonial.—The Pink Lady. Pretty and tuneful.
Grand Opera House.—Officer 666. Good cast in amusing farce.
La Salle.—Louisiana Lou. Serviceable plot, pleasing music, good company.
Lyric.—Drama Players. Repertoire of modern plays.
Illinois.—Nazimova in The Marionettes. Well acted conventional comedy.
McVicker's.—The Gamblers. Wall Street drama.
Powers.—Thomas W. Ross in The Only Son. Drama of family life.
Studebaker.—Ralph Herz in Dr. De Luxe. Amusing musical comedy.

PHILADELPHIA.

Adelphi.—Valeska Suratt in The Red Rose. Uneven musical comedy.
Chestnut Street Opera House.—The Rose Maid. Latest from Vienna.
Forrest.—Raymond Hitchcock in The Red Widow. Sprightly musical comedy.
Garrick.—Rose Stahl in Maggie Pepper. Department store comedy.
Lyric.—Sumurun. Oriental pantomime.
Walnut.—Trixie Friganza in The Sweetest Girl in Paris. Musical and comic.

BOSTON.

Boston.—The Farnums in The Littlest Rebel. Well staged Civil War drama.
Colonial.—Donald Brian in The Siren. Popular star in fair attraction.
Hollis Street.—Robert Edeson in The Indiscretion of Truth. New arrival.
Park.—The Country Boy. Rural and city comedy well contrasted.
Plymouth.—Gertrude Elliott in Preserving Mr. Panmure. Pinero comedy.
Shubert.—James T. Powers in Two Little Brides. New arrival.
Tremont.—Marguerita Sylva in Gypsy Love. Beautiful music.

HUDSON—THE RIGHT TO BE HAPPY.

Play in three acts, by H. Kellett Chambers. Produced by Henry B. Harris, on March 27.

Mrs. van Roof ..... Louise Galloway
Audrey van Roof ..... Grace Morrissey
Alfred van Roof ..... George Le Guere
Janet van Roof ..... Dorothy Donnelly
Parker ..... Arthur T. Hendon
James Morehouse ..... Edmund Breese
John Forrester ..... Leslie Faber

Under a title that has been used recently in all possible variations, H. Kellett Chambers is offering to the public The Right to Be Happy. Although Dorothy Donnelly has not another Madame X, she has a play that gives her considerable opportunity to win the warm welcome waiting her from her many loyal friends.

Upon the death of Peter van Roof, his disordered affairs left his family in reduced financial circumstances, and young Alfred found a position in James Morehouse's rubber corporation. Unaccustomed to economy, Alfred appropriated some money that was passing through his hands and would have suffered the dishonor of the usual embezzler, had not Janet, his older sister, come to his rescue and hired herself to Mr. Morehouse in the capacity of a business spy. Not at first realising her position, she awoke to it when he wished to employ her in crushing John Forrester, who had discovered a practicable formula for artificial rubber. Meanwhile she had become Mr. Morehouse's mistress, with the expectation of marrying him as soon as his inebriate wife died. When the wife died, the widower was too busy with his commercial schemes to think of telling Janet, and she found that her affections had involuntarily turned to Forrester, from whom she had just obtained the precious formula. This she declined to betray to her employer, who tried to take it by force. Interrupted by Forrester, Morehouse sought to retrieve his error by taking Forrester as a partner, but the man refused at Janet's tacit direction. As the financier proved himself despicable in every point, Janet finally dismissed him, confessed her past to Forrester and declined Forrester's offer of marriage.

Despite its fundamentally dramatic qualities, the story could have been handled much more realistically in a novel, because the necessity of drawing the scenes together has strained the time-effect unnaturally. A novel also would have permitted further explanation of the relationship of Janet to Morehouse. In the present version, one can scarcely understand her early infatuation for a man who turned out to be of such inferior traits; evidently Janet underwent a deep psychological change that the drama hardly hints at. Mr. Chambers has chosen not to make a problem play of the narrative, which seems to invite such treatment, and has contented himself with telling the story rather theatrically and outlining the characters quite distinctly. He has created situations that both defy common sense and are artificially effective. The characters are real, except the curiously wise and innocent Janet, who needs more analysis to make her possible. The play abounds in excellent lines—clever bits of epigrammatic repartee, succinct and striking clashes and little speeches that illuminate characters in a flash.

Evidently Mr. Chambers had very definite conceptions of the personages in his drama, for in staging it he has given them all clear-cut qualities. Although the biggest opportunities fall to Dorothy Donnelly, she also has the greatest difficulties, for Janet van Roof is essentially an artificial creation. With a voice and a manner that not infrequently recall Ethel Barrymore, Miss Donnelly played surely, naturally and quietly, and as she is one of our really fine actresses, her delineation had force, variety and sincerity. Edmund Breese, who is being featured with Miss Donnelly, had a most thankless role, which he assumed with strength, if not with finesse. James Morehouse appears to have had little finesse, anyway, and to have been endowed with an unerring instinct for villainy that would have done credit to Third Avenue melodrama. Leslie Faber occupied the third angle of the triangle, and at least made John Forrester a pleasing, courteous, gentlemanly, idealistic "thoroughbred"—to quote Janet. His characterization is entirely different from the roles he played earlier this year with Ethel Barrymore and Mrs. Fiske, although like them it subtly conveys the impression of inherent aristocracy.

The three other parts were more than capably filled by Louise Galloway as the flighty mother, Grace Morrissey as the spoiled daughter, and George Le Guere as the useless but lovable son who never could distinguish between "mine" and "thine." Louise Galloway was never very convincing in her moments of maternal anguish, but that exactly fitted the character she was depicting.

All of this excellent acting, however, could not cover up the appearance of theatrical effort and pulling of strings, nor disguise the failure of the plot to solve any human problem. Janet refused John Forrester, it is true, and began to discuss sanitation in workingmen's cottages as the curtain fell, but she left the impression that a limited flagellation of the spirit would expiate her past deviation from virtue and finally give her the right to be happily married.

CRITERION—THE BARGAIN.

Drama in four acts, by Hilliard Booth and Cora Maynard. Produced by courtesy of Charles Frohman for a special matinee, on March 28.

Mrs. Arnold ..... Amelia Maybourn
Nita Arnold ..... Eileen Errol
Jane ..... Elizabeth Eyre
Ira Corbus ..... Dodson Mitchell
Eliot Arnold ..... John Emerson
Messenger Boy ..... Meyer Berenson
Walter Van Zandt ..... Albert Parker
William Schroeder ..... Albert Warburg
Mrs. Van Zandt ..... Amelia Gardner
Martin ..... Thomas McGrane
District Attorney Graham ..... Robert Mayne
Draper ..... Frederick Roland

Amelia Gardner has had another son rescued from prison at the eleventh hour, this time by the working of the law of truth and eternal justice. Just how this law works must not be set forth now, because The Bargain will doubtless be given next season and because the author considers the element of surprise almost essential to an enjoyment of the plot. This drama also teaches the danger of vacillation. Had the villain never tried to restore the squandered estate he would never have had to pay for the rest of his villainy. Consistent evil would have rendered him secure from detection, but he was not absolutely bad, and that was his fatal weakness. As very few people in the history of the world have been absolutely one thing or another, that may explain why retribution is an experience common to mankind.

A highly colored narrative the authors have constructed, not without elements of popularity, despite its artificiality. The contrast of characters, dramatic surprises, suspenses and climaxes are worked with an intelligent understanding of what they are trying to do, although their art has not always proved equal to the task of covering up the effort. The scene in the second act, from which the play gets its name, compelled attention throughout, and from the closing incident of the last act one might even extract a real thrill of sorrow. The mechanism is a bit rough and the ethical idea has been swallowed by the dramatic features of the play, but still The Bargain is not bad for beginners.

For this performance, John Emerson emerged from the cloud of the director into the visibility of the actor, to give a comprehensive portrayal of the weak Eliot Arnold. Although his voice is hardly equal to the emotional scenes, he otherwise indicated the strain very effectively, contrasting it lightly and sharply with bravado. In some respects Amelia Gardner's work surpasses her former creations, for she seemed to be playing with unusual sympathy that lent ease and sincerity. Dodson Mitchell made Ira Corbus as crabbed as anybody could desire, but he failed absolutely to make a pleasing character of the old lawyer. If anybody wants to know how these apparently irreconcilable things can be done, he should study Fuller Mellish's work as Mr. Grimwig in Oliver Twist. The same criticism applies to Thomas McGrane and Robert Mayne. An effective secondary character was excellently depicted by Albert Warburg, who rose to the final denunciation with force and skill. Eileen Errol was satisfactory, and Elisabeth Eyre, fresh from the American Academy, made a pleasing debut. Other small parts were taken by Meyer Berenson, Albert Parker, and Frederick Roland.

AT VARIOUS PLAYHOUSES.

Academy of Music.—Owen Kildare's The Regeneration, a dramatization of "My Mamie Rose," furnished the Academy Stock company with congenial material last week. Theodore Friebus showed the gradual improvement of the regenerate with skill, and Priscilla Knowles and Marie Curtis gave carefully acted performances as Marie Deering and Nellie. This week, Leah Kleschna.

Grand Opera House.—Kitty Gordon is playing this week in The Enchantress at the Grand Opera House. Her company remains unchanged.

Metropolis.—Rex Beach's The Barrier received a creditable production by the Cecil Spooner Stock company. Philip Leigh as Poleon Doret, Howard Lang as John Gale, and Miss Spooner as Necia distinguished themselves. L. J. Fuller was good as Dan Stark, and Retta Villiers did excellent work in the character part of Alluna. This week, Thelma; next, Zaza.

Playhouse.—There will be no performance of Bought and Paid For at the Playhouse on Good Friday afternoon.

Prospect.—The stock company presented The Merchant of Venice last week. The costuming was lavish, and Miss Timmons as Portia and Mr. McAllister as Shylock did unusually good work. This week, Seven Days.

West End.—The original company of The Gamblers, headed by Jane Cowl, played last week at the West End. This week, Emma Trentini in Naughty Marietta, with her original company, with the exception of Captain Dick, now sung by Thornton D. Urquhart.

ATHENIAN MANDOLINATA GIVES CONCERT.

The Royal Athenian String Orchestra of mandolins, guitars, bass viol and traps, gave a concert at Carnegie Hall on the evening of March 28. Four overtures were arranged for the instruments. It was interesting to note the possibilities of an organization of this kind in rendering such works as the Magic Flute Overture of Mozart's. The Norwegian Dance of Grieg's and the Hungarian Dances of Brahms, two of which were played, were best suited to the treatment they received. The Greek Songs Overture by the conductor of the orchestra, N. Laodas, was unique, while "Every Little Movement," proferred as an encore, was unusual, considering the classic surroundings. There is not much variety possible in a whole evening given over to a concert of this kind.

BLANCHE RING AT COHAN'S.

Blanche Ring in The Wall Street Girl, by Margaret May, Edgar Selwyn and Hapgood Burt, and music by Karl Hochna, will open at the George M. Cohan Theatre April 15. On the same evening George M. Cohan will inaugurate his Spring tour in Forty-five Minutes from Broadway at Bridgeport, Conn.

YOUNG'S PIER BURNED.

Young's Pier, which extended 2,000 feet into the ocean at Atlantic City, N. J., and included Young's Theatre, was almost entirely destroyed by a fire that started about midnight on March 29. After eight hours the flames were controlled, but only about 150 feet of the pier remained. There was much fear that the blaze would reach near-by hotels, and no doubt it would have done so but for a seaward breeze which held the fire to the pier. The theatre was wiped out and the total loss is estimated at $500,000. The Sterling Realty Company recently sold the pier to New York and Philadelphia capitalists who had projected elaborate improvements. Now the entire structure will have to be rebuilt. Defective electric wiring is supposed to have caused the fire.

ACTORS' HOME FUND BENEFIT.

The annual Actors' Fund benefit took place at the Century Theatre on Friday afternoon, March 29, under the management of Daniel Frohman, president of the Fund. The benefit reaped a profit of about $5,000 for the use of the society. Otis Skinner gave the introductory speech. The first attraction was William Rock and Maude Fulton in a droll vaudeville offering. Percival Knight with his supporting players performed his short play, Detective Keen, and was followed by David Bispham, who gave three character songs, accompanied on the piano by Henry M. Gilbert. Gilbert's pirate song showed the singer in pirate costume sitting beside a table on which was the bottle of rum. In Freer's setting of The Old Boatman, Mr. Bispham appeared as an old negro; in Danny Deever, he was costumed in the uniform of a British private soldier, musket at side. It was Mr. Bispham's first performance of the kind, and in spite of his not being in his best voice, the experiment was very successful. Lewis Waller and Madge Titheradge, assisted by Dorothy Lane, did the courtship scene from Henry V. charmingly. Edward H. Peple's new playlet, The Girl, was acted by Henry Kolker, Albert Parker, and Frank Craven. Its story concerned the contest of two men for the same woman; the prosperous man, after feigning death in a fake duel with his rival, was rewarded for his cleverness by losing not only the $10,000 he had tried to bribe the other fellow with to give up the girl, but lost the girl into the bargain. The acting was flawless, and Mr. Craven's contribution aroused much mirth among the auditors. Three Little Broadway Maids, prepared by Grant Stewart, brought forward Gertrude Bryan from Little Boy Blue, May Busch, successor to Lillian Lorraine in Over the River, and Sallie Fisher from Forty-five Minutes from Broadway. They sang, with the assistance of their choruses, respectively, "Angus, etc., McKee," the "Chop Stick Rag," and "So Long, Mary." They were all quite entrancing. Madame Simone recited verses by Madame de Noailles, and exhibited most admirable French diction. Alice Fischer and Edwin Arden repeated the Kidder burlesque of The Garden of Allah, now termed The Garden of Wallah, amid vociferous applause. The benefit closed with the court scene from The Merchant of Venice, with the following cast: Shylock, Nat. C. Goodwin; Antonio, A. E. Anson; Bassanio, Julian L'Estrange; Gratiano, Fred Eric; Doge of Venice, Fuller Mellish; Clerk of Court, Felix Krembs; Tubal, Cecil Vincent; Salanio, James F. Ayres; Salarino, Percy Vivian; Salario, George Leffingwell; Portia, Constance Collier; Nerissa, Olive Wyndham. Although others were featured, A. E. Anson towered above them as an actor of classic drama.

A REVIVAL OF PATIENCE.

The Shuberts and William A. Brady, who resuscitated Pinafore last Spring, announce a revival of another Gilbert and Sullivan opera, Patience, in the near future. De Wolf Hopper, Fritzi Scheff, Eva Davenport, George MacFarlane, Eugene Cowles, and Arthur Aldridge will be in the cast. Patience was last given professionally in this city by the Castle Square Opera company at the American Theatre in 1900.

REFLECTIONS.

A benefit for the families of the men who lost their lives in the Equitable Building fire was held at the Waldorf-Astoria on Feb. 15.

Elsie de Wolfe has given the first of a series of six lectures at the Colony Club, under the auspices of the club's Literature and Art Committee.

The Pink Lady will be produced by Charles Frohman, by arrangement with Klaw and Erlanger, at his London Globe Theatre with an American company of over 100 on April 11.

A House Divided, a one-act comedy owned by Harry Corson Clarke and Margaret Dale Owen, and produced at the Belasco Theatre, in this city, Sept. 6, 1908, is now being played by Mr. Clarke and Miss Owen on their Oriental tour.

Lewis Broughton, who plays Mr. Bantison at Daly's, in Monsieur Beaucaire, has been associated with Lewis Waller for several seasons as stage-manager of Bardleys the Magnificent and Julius Caesar, and as understudy to Mr. Waller in Monsieur Beaucaire, Bardleys the Magnificent, Judith Zaraine and Sir Walter Raleigh. His stage career began in 1898 with a part in A Soldier and a Man. After an apprenticeship in stock and touring, he was engaged by Harrison and Maude at the Haymarket for understudy and minor roles, with various tours between times with Walter Maxwell, Mr. and Mrs. Charles Bugden, Hubert Sleath, and Lyn Harding. Some of the well-known plays in which he has appeared are The Little Minister, Second in Command, The Second Mrs. Tanqueray, The Lion and the Mouse, The Flag Lieutenant, A White Man and the eighteenth century comedies.

Condemnation proceedings have been commenced by which the City of New York may acquire the Dreamland property at Coney Island for a public park. The city's option on the place runs until April 15, and involves an expenditure of $1,000,000.

Sir Thomas Lawrence's portrait of John Philip Kemble as Rollo has been recovered in a storehouse in New York city, and is now on exhibition in the Blakeslee Galleries at Fifth Avenue and Thirty-fourth Street. It represents the actor in Sheridan's Pizzaro, an adaptation from the German. It was painted in 1800, and was exhibited at the Royal Academy in London, and later in the British Institute. It was the chief picture in a collection of Sir Robert Peel, and was sold in 1900 in settlement of his estate. Its value is great, as a less important Lawrence picture was sold to J. Pierpont Morgan in 1908 for $200,000.

Louis Martin and Gaston Netter, manager and assistant manager of Louis Martin's restaurant, at Broadway and Forty-second Street, were acquitted in Special Sessions on Feb. 2 of the charges of conducting a Cabaret show in the restaurant without a license. The court said that as no direct pecuniary benefit accrued from the entertainment, it was not a public exhibition in the scope of the charter provisions.

Contracts were signed on March 27 by Klaw and Erlanger and Maclyn Arbuckle, whereby Mr. Arbuckle will resume his role of Slim Hoover, the sheriff, in The Round Up next season.

DOON MUIRL.

The Rev. Dubois Henry Loux, associate pastor of the Metropolitan Temple, read his four-act play, Doon Muirl, before a small audience in one of the assembly rooms of the church on March 28. The play revealed little that was dramatic, and consisted mainly of the clarifying of a family mystery. Doon Muirl accomplished three things: He rescued three respective relatives, one from financial ruin, another from the arms of a Mephistophelian lover, and a third from cerebral disintegration. Mr. Loux believes in the stage as a strong agent for uplift and is planning a theatre to be run in conjunction with his ecclesiastical work.

THE USHER

The English censor of plays is certainly sailing on the roughest of seas this Winter, for the playwrights are buffeting the official craft in turbulent waves. The latest hoax practiced on the suffering gentleman is the sort of thing that school children like to do in composition classes to test the faithfulness of the teacher to his duties. Lawrence Cowen declares that he has submitted the same play twice under two titles—Tricked and Quits—changing in addition only the names of the characters. Tricked was rejected, but Quits was licensed. If the story is true, it is interesting, although it doubtless sounds more damaging than the facts really warrant.

♣

Concerning The Easiest Way, which has recently been produced in London, the London *Standard* credits Eugene Walter, the author, with saying:

"Yes, I see that some critics take me to task because I gave such a gray-drab picture of musical comedy life in America. Well, if I told the whole truth concerning a certain class of theatrical managers in America it would not only not pass muster with your censor, but I doubt whether they would ever allow the manuscript to embark on a liner on its travels over here.

"It was for this purpose that I wrote the play, which is an attempt to show up the growing tendency of the speculative element in American theatres to capitalize the stage-door."

♣

An English playwright and an American editor sat opposite each other lately. Said the editor: "My prescription for a successful play is ninety per cent. optimism and ten per cent. pathos." Said the playwright: "There can be no such sharp division; no play was ever so built. And, anyhow, what is optimism, if it isn't merely a blind belief that to-morrow will be better than to-day?" And the editor did not seem to answer when he said: "I know a poet who in an unromantic age has sung his fame around the world. His simple code is the ancient one of always doing hardest the thing one can do best. To the poet that thing is song. To you song is good playwriting; to me it is getting out a good paper. To all of us it is the joy of achievement because right achievement is truth and truth is melody—the ring of fine workmanship; a thing not dependent on blind belief, but on a steadfast realization that there will always be another to-morrow for another try. I call that practical optimism; Rostand calls it Chantecler."

♣

The visit of Miss Horniman's players from Manchester has not been properly appreciated in Montreal, if the *Star* of that city is to be believed. For some reason the English dramas presented by the company have failed to win the public, although the plays are closer to the spirit of Canada than are the majority of productions which New York managers send across the border. It seems to be another example of the hard row the literary drama has to hoe.

The Irish Players were more successful in this country, although the Chicago engagement was not entirely satisfactory. Lady Gregory is quoted as saying that the support of the Drama League in Chicago was decidedly less effective than in Boston, and although the League can in no way be held responsible for box-office receipts, she was naturally more impressed by the response of Massachusetts to the efforts of her company.

♣

Various writers have attempted to explain why the world has produced no great women dramatists of the class represented by Shakespeare, Ibsen, Corneille, Goethe, and the rest. Dr. Angelo S. Rappoport asserts that women lack the objective faculty; they are unable to create characters from a detached point of view. Having once been given the character, however, women are able to present it more convincingly than men. Consequently, we have had more great actresses than actors.

♣

G. Lowes Dickinson has joined the ranks of those who protest vigorously against the London censorship of plays. He points out the small chance that various respected works like Measure for Measure, The Cenci, and Tom Jones would have had for existence, if the censorship had operated consistently in Elizabethan days or on the novel. Still, mankind is never satisfied; those who have a censor want him abolished, and those who haven't a censor want him established.

♣

Although Sarah Bernhardt has once more been passed over by the Legion of Honor in their annual distribution of red rosettes and ribbons, it is interesting to know that six years ago Catulle Mendes, who has since died, greatly desired to have her name added to the list. He so far interested Briand, then Minister of Public Instruction, and the Legion, that papers were sent to the eminent actress to fill out. According to Madame Bernhardt, it involved answering a number of questions which did not please her, for although she had nothing to conceal, she was not advertising all her private career. Finally, she was to receive the decoration not for her services as an actress, but as a professor at the Conservatoire.

"When I was aware of that," she says, "I very soon sent the whole affair flying. Poor Mendes! When I told him my decision to refuse he nearly went crazy, after having told me, 'I have Briand's word! The matter is settled.'"

To Rostand, Hervieu, and Richepin she has returned the same answer: she is to be decorated as an actress or not at all. Consequently she returns again to America this Spring without that mark of distinction.

♣

The first Boston theatre dated from Aug. 10, 1792, when the New Exhibition Room was opened with a programme of tumbling, dancing and music. To escape the odium attaching to the stage, the first performance of plays—Othello, Hamlet, Romeo and Juliet, and George Barnwell—were called "moral lectures. The history of the real Boston stage, however, began with the opening of the Boston Theatre at the corner of Franklin and Federal Streets, on Feb. 3, 1794.

♣

Sanderson Moffatt, playing in Bunty Pulls the Strings, in a fit of homesickness wandered into a hotel buffet and ordered some Scotch. Hearing two men near him conversing in a dialect redolent of heather, he prolonged his stay just to hear his native tongue. Finally, emboldened by his potations, he accosted them.

"I beg your pardon," said he, in his best Scotch, "I am frae Scotland, and I'd conseeder it a preeviledge to have you join me in a leetle drop."

The men looked at him suspiciously, and the cannier of the two replied: "Young man, that native son dope gets by sometimes, but you pull it too strong. No Scotchman ever had a dialect like yours."

PERSONAL

CHATTERTON.—Ruth Chatterton has attracted the attention of all patrons of the Liberty since Henry Miller opened there in The Rainbow. She scored one of the most immediate hits on theatrical record, and has been coupled with Gertrude Bryan as one of the finds of the season. She was born in New York eighteen years ago, and served her first apprenticeship in the Columbia Theatre Stock company in Washington two years ago. Without applying for the position, she was persuaded to play Polly in Merely Mary Ann. After that she remained with the organization for eighteen weeks, working her way ahead until she was filling the ingenue roles before the engagement terminated. Last Winter she played a long season in similar work in Milwaukee, and last Summer in Worcester. In October Miss Chatterton was Isolde Brand in The Great Name with Henry Kolker. Mr. Miller engaged her for A. E. Thomas's play, and her contribution to its success is very considerable. She unites the good points of ingenues with none of the affectations which young actresses are so prone to fall into. Hers is a future of promise if she follows the precepts of artists older than she.

COLLIER.—Though reviewers were more chivalrous than to say so much, they were all surprised at the splendid performance of Nancy Sikes given by Constance Collier in the notable revival of Oliver Twist. She avoided heroics and made the unfortunate creature of London's underworld a woman to draw pity from anyone. Miss Collier began her stage career in London in 1893, in a Gaiety burlesque called Don Juan. She immediately sprang into prominence by assuming Violet Robinson's role in The Gaiety Girl at Daly's, London. She later played in The Shop Girl at the Gaiety, filling a long engagement, and following it by emerging from musical comedy into straight drama. Tommy Atkins was her first serious play, in which she was ingenue. Following this were The Late Mr. Costello, The Sign of the Cross, The Daughters of Babylon, and One Summer's Day, in which she achieved a notable success as Chiara, the gypsy. She did distinguished comedy work in The Cuckoo in 1899. She next appeared in The Ghetto, Sweet Nell of Old Drury, and When We Were Twenty-one. Then came her engagement at His Majesty's with Beerbohm Tree, with whom she remained

Mishkin, N. Y.

CONSTANCE COLLIER

six years and enacted a wide range of parts, including Minerva in Ulysses, Roma in The Eternal City, Calpurnia in Julius Caesar, and roles in The Gordian Knot, Resurrection, The Man Who Was, and Oliver Twist, where she originated her remarkable characterization of Nancy Sikes. Other roles were Poppea in Nero, and Cleopatra in Antony and Cleopatra. The plays in which she has since acted include Business is Business, Colonel Newcome, The Red Lamp, The Last of His Race, The Sins of Society, The Mystery of Edwin Drood, and in America, Israel, Samson, and Thais.

STARR.—Frances Starr is said to have gone still higher on her artistic ladder by her impersonation of Becky in The Case of Becky, a play which has aroused great attention and discussion out of town. Miss Starr's role is a sort of feminine Dr. Jekyll and Mr. Hyde, which gives the actress ample opportunity for the use of her maturing art.

MARGARET ILLINGTON'S PLANS.

Margaret Illington concluded her engagement at the Cort Theatre, Chicago, last week, after two months of profitable business. Miss Illington will begin a road tour immediately in Kindling, going to the Pacific coast. She will end her season at Tacoma, the home of Miss Illington's husband, E. J. Bowes, under whose management she is starring, on July 13. Mr. and Mrs. Bowes will remain in Tacoma for a few weeks and will spend some time on a camping trip in the Olympic Mountains with Mr. and Mrs. John Cort, returning to New York about Aug. 1 to prepare for the opening of the new Illington Theatre in West Forty-eighth Street, which will be managed by Mr. Bowes. Miss Illington in a new play will be the opening attraction.

OLGA NETHERSOLE SUES LIEBLERS.

Suit was filed on March 27 by Olga Nethersole against Theodore W. Liebler and George W. Tyler, of Liebler and Company, to collect $31,774 alleged to be due her under contract for the two seasons, 1910-11 and 1911-12. The actress claims that the agreement called for her to play under the plaintiffs' management for twenty-five weeks each season at $1,000 a week, that she was paid only a little more than $10,000 during the first season and nothing since, and that her expenses for transportation of herself, maid and baggage, for printing and photographs, were defrayed by her and not by the firm as, she asserts, was arranged. She says that she has held herself in readiness this season to fulfill her part of the contract.

White, N. Y. Dorothy Donnelly Edmund Breese Leslie Faber

IN THE RIGHT TO BE HAPPY

THE MATINEE GIRL

A CALL on Ruth Chatterton in that fortunate eighteen-year-old's dressing room at the Liberty Theatre disclosed a half dozen facts concerning the ingenue whom New York has acclaimed because she represents old-fashioned youth, not the youth of the Broadway education, but the youth of the fields and country lanes and the quiet places of life.

She is a relative of the poet, Thomas Chatterton, who killed himself at seventeen.

She was born in New York and educated at Miss Hazen's School in Pelham Manor.

Mr. Miller engaged her for her voice when he had talked with her for five minutes by 'phone.

She says Mr. Miller's advice, if you want to become a great actress, is to go to bed early.

Her favorite actresses are Gertrude Elliott and Julia Dean.

The pinnacle of her ambition is to play Puck in A Midsummer Night's Dream.

Robert Edeson is an example of the contrast between the man as he seems and the man as he is. On Fifth Avenue he might be mistaken for a cotillion leader. Meet him on the Bois and you would fancy him a boulevardier. For by every tailor's token he is a glass of fashion. The truth is that he hungers for jumpers and pines for overalls, and that he is never quite happy except when he is at work in his carpenter shop adjoining his garage. The photograph here reproduced shows you Robert Edeson as he seems. Some day, perhaps, I will snapshoot for you Squire Bob Edeson of Sag Harbor as he is.

A line from Lillian Albertson apprises friends that Paradise is not, as some ambitious players believe, situate on or about Broadway. She writes: "We've chartered the yacht *Buffalo* for a long cruise, leaving Miami March 18. We've been fishing and having a great time. We go to Cuba to-morrow and then all the way home to the Hendrick Hudson Apartments on her. It's glorious. We look like Indians already, so burned, but feel great, and eat! I shall weigh quite two hundred pounds when I return."

A pearl necklace being quietly raffled for Truly Shattuck, who is still ill, reached Fay Templeton's dressing room. The queen of burlesque wrote a check for one hundred dollars for one hundred chances and said: "Tell her 'good luck' and God bless her!"

Two small parts sprung into unexpected prominence in The Man from Cook's when Renee Thornton sang so charmingly and feasted the eye so generously as a Neapolitan maiden, and Leslie Kenyon played a humanized version of an English silly ass.

We have the habit of recognising the dominance of brains in all Dorothy Donnelly's performances, but in The Right to Be Happy we admire also her frocks and coiffures.

Theodore Roberts, making his debut in vaudeville in St. Louis last week, joined the noble band of actors who have cleared the player's name of the aspersion

White, N. Y.

ROBERT EDESON

that he is unable to write a play. Mr. Roberts wrote his vehicle, The Sheriff of Shasta, a California drama, in the small, with weirdly beautiful incidental music by Edward Corliss, that not only furnishes him a virile character, but gives to his leading woman, the bijou brunette, Florence Smythe, and three other members of his company, large opportunities.

Howard Hull, spouse, guide and counselor of Margaret Anglin, sent an eloquent line from a Pennsylvania one night stand where Green Stockings recently tarried. The note, succinct and business like, bore no date, but in the blank on the hotel stationery, reserved for that purpose, was the comprehensive word, "Raining." Dates had lost their significance in Sharon, but weather hadn't.

The only discord between the amiably reunited pair, Weber-Fields, concerns the difference in the partners' taste for luncheon.

"Lew will eat boiled beef." Mr. Weber makes the statement with a sniff.

"And Joe insists upon surrounding an archipelago of cakes and coffee." Mr. Fields's sensitive countenance reflects illimitable scorn.

A pretty ingenue, asked about her mascots, said she had but one and that is James Whitcomb Riley.

"But you can't wear the venerable Indiana poet around your neck or—or anything," objected a comedienne of the company.

"Nevertheless, he is my mascot," insisted the ingenue and told this story: "I had had a dreary search for an engagement and none materialised. I had a bitter disappointment over a part promised, but snatched away because another girl could spend one hundred and fifty dollars for gowns and I couldn't. I hurried home (?) to the hall bedroom of a theatrical boarding house on Thirty-eighth street. I couldn't write my troubles home. Only cheerful news must go there. I read every old paper and magazine in my room and as a last desperate effort to keep my mind off my crushing disappointment, I unpacked my trunk and came across these consoling verses of James Whitcomb Riley's. Upon my sacred word, I don't know how they had gotten into my trunk. I had never seen them before, and the chambermaid couldn't read. Since I came across them I have honestly believed in fairies. Thank heaven, Mr. Riley, at least, is confident that everything comes out right, sometime, somewhere."

"Send them to the Matinee Girl."

"I believe I will. If she publishes them some other girl or boy may be cheered by them as I was. I don't care if they are old. They will be new to somebody who needs them."

These are the verses:

LIFE'S LESSONS

There, little girl, don't cry,
They've broken your doll, I know,
And your tea set blue
And your playhouse, too,
Are things of the long ago;
But childish troubles will soon pass by—
There, little girl, don't cry.

There, little girl, don't cry,
They've broken your slate, I know,
And the old, wild ways
Of your schoolgirl days
Are things of the long ago;
But life and love will soon pass by—
There, little girl, don't cry.

There, little girl, don't cry,
They've broken your heart, I know,
And the rainbow gleams
Of your youthful dreams
Are things of the long ago;
But Heaven holds all for which you sigh—
There, little girl, don't cry.

"Of course, I didn't," said the ingenue. "God bless James Whitcomb Riley. Was he ever an actor, do you think?"

Ada Lewis, replying to an optimist's creed that the stage is the most gratifying of the professions because it pays the highest salaries, answered: "And it has the longest vacations. Ezra Kendall when he was drawing four hundred a week for a while, met a man who was earning fifteen dollars a week. The fifteen-dollar man congratulated Kendall on his salary. The actor said: 'When the year's up you will have earned more money per week than I have.' And he sat down and with pencil and paper proved it. As I remember, the figures showed that Mr. Kendall would have earned twelve dollars a week, three less than the other man."

THE MATINEE GIRL.

THE STAGE BIRTHDAY CALENDAR

WILLIAM B. MACK

April 3.

MARGARET ANGLIN, on an extended tour in Green Stockings, in which she displays talents as a comedienne.

ARTHUR BYRON, seen first this season in Thy Neighbor's Wife, then with May Irwin in She Knows Better Now, and now with Viola Allen in The Herfords.

WINIFRED VOORHEES, specially remembered for her work as Myrtle Odell in Salvation Nell, supporting Mrs. Fiske.

LOUISE GALLOWAY, who made a Broadway reappearance last week as a principal in The Right to Be Happy, at the Hudson.

GEORGE FROTHINGHAM, although not yet announced, will surely play Friar Tuck in the proposed revival of Robin Hood this Spring.

April 4.

JENNIE REIFFARTH, who it is to be hoped will soon take up her stage work again.

CECIL YAPP, an individual success as the Cat in The Blue Bird.

FRITZI VON BUSING, of Aborn Opera fame, and lately at the Broadway Theatre in The Wedding Trip.

DANIEL JARRETT, for many years with E. H. Sothern and Chauncey Olcott, and this season in Kismet, at the Knickerbocker.

GEORGE PROBERT, who did most excellent work this season with Margaret Illington in Kindling.

April 5.

ELEANOR MORETTI, a conscientious actress, this season playing Mrs. Seelig in As a Man Thinks, supporting John Mason.

WINCHELL SMITH, whose latest play, The Only Son, has been more kindly received in Chicago than in New York.

ALBERTA GALLATIN, who created the role of Moll in The Strugglers this season, a play which almost reached Broadway.

LESLIE M. HUNT, who for two seasons has been playing the role of the Eyesore in Pomander Walk.

GEORGE COOKE, part of this season with Viola Allen in The Lady of Coventry.

April 6.

ANNIE BUCKLEY, versatile comedienne, now playing her second season in Little Miss Fix-It.

JUSTINE CUTTING, seen with Grace George in Under Southern Skies, Frou Frou, Pretty Peggy, Abigail, The Marriage of William Ashe, Clothes, Divorcons, and A Woman's Way, while this season she is playing Elizabeth Terhune, the actress, in the No. 1 company of Mother.

HENRY HARMON, who is now completing his fifth consecutive season as Ivanoff in The Man from Home, supporting William Hodge.

ADA DEAVES, who has been associated with the role of Mrs. Perkins in Rebecca of Sunnybrook Farm since the first night, nearly three years ago.

MAY YOHE, who has certainly had a series of ups and downs in her stage career, now playing in vaudeville.

April 7.

GRACE GILBERT, recently at the Broadway Theatre as Iona Mann in The Never Homes.

JOHN C. RICE, of the team of Rice and Cohen, whose popularity with vaudeville audiences is as great as ever.

FREDERICK OLAD, identified with several Frohman musical productions, this season stage-manager with Donald Brian in The Siren.

ALFRED MOORE, for years a member of Henry B. Harris's attractions, this season in The Country Boy.

WINIFRED VOORHEES

April 8.

THAIS MAGRANE, infrequently on Broadway since her work as Frances Ward in The Spendthrift.

WILLIAM B. MACK, who, having concluded his season in The Gamblers, is slated for Bayard Veiller's new play which William A. Brady produces this Spring.

IDA ADAIR, than whom we have no better known stock leading woman, at present with the Garrick Theatre forces, Salt Lake City.

ARTHUR LAWRENCE, for years seen in the support of E. H. Sothern, and lately at Maxine Elliott's Theatre with Margaret Anglin in Green Stockings.

IRENE O'DONNELL, touring in The Pink Lady company that did not go to London.

WILLIAM J. MAHONEY, in the Million.

April 9.

KEITH WAKEMAN, successor to Marie Booth Russell as leading woman with Robert Mantell, playing all the heroines in that actor's Shakespearean repertoire.

THOMAS MEIGHAN, who is having a very pleasant season with David Warfield in The Return of Peter Grimm.

MILDRED HOLLAND, the former well-known star, lately in the Powers Motion Picture Company's production of her play, The Power Behind the Throne.

A. H. VAN BUREN, formerly in Ben-Hur, The Lancers, and The Great John Ganton, and this season in stock in Wilmington, Del.

MINERVA COVERDALE, equally at home in vaudeville or musical comedy, specially remembered in The Beauty Spot.

JOHNSON BRISCOE.

REFLECTIONS

Lenore Gordon, who has been ill all Winter with heart trouble, recently had a stroke of paralysis, but is recovering at her apartment in this city.

An interlocutory decree of divorce granted in December to Mrs. Louise Balfe Erlanger, separating her from her husband, Abraham L. Erlanger, was made final in Supreme Court at White Plains, N. Y., on March 28.

William Gillette is at Bad Kissengen, Bavaria, where he will rest preparatory to a long season beginning in September.

Directly after the close of her tour in The Runaway, Billie Burke will sail to revisit Paris, London and provincial England.

Ralph Merchant, recently with the Gus A. Forbes Stock company and earlier seen in Mary Jane's Pa, has been called home by the illness of his mother.

Louise Muldener is not to be in the cast of Augustus Thomas's new play, When It Comes Home, as has been erroneously stated.

Norman Hackett has closed a successful season in Satan Sanderson and begun preparations for the Spring and Summer season of the Hackett Stock company, which is to play Toledo and Grand Rapids and then follow Jessie Bonstelle at the Star Theatre, Buffalo. Eleanor Montell will be the leading woman.

John Fay and Florence Ryan were married in Buffalo, N. Y., on March 25.

Frederick Belasco, brother to David of that ilk, met with a strange accident in this city on March 23, just as he was about to take train for Los Angeles. A box of matches caught fire in a trousers pocket and before he could put out the blaze a hand and a leg were badly burned. He was taken to his hotel, where a doctor said he might be laid up for a fortnight.

Mabel Brown, of The Smart Set, and J. H. Lewis, who works for Charles Major, the author, at Shelbyville, Ind., were married in Indianapolis on March 21. The bride will continue with the company this season.

Helen Guest, formerly a member of the theatrical profession, is making a specialty of coaching children for entertainments. Her studios are at 226 Fifth Avenue.

Everett Shinn's classic playlet, Hasel Weston, or More Sinned Against than Usual, acted several years ago by the amateur Waverley Place Players, is to be done in vaudeville by Richard Lynch, Frank Whitman, William H. Ferris, Bernard Randall, Vivian Ogden, and May Malloy.

Madame Andre Messager (Alice Maude Davies) in Paris, on March 27, was granted a divorce from her husband, who is co-director of the Paris Opera.

Henry Miller silenced a boisterous box party at the New Amsterdam on March 27, stepping out of his role in The Rainbow and suggesting that the noisy folk repair to a nearby night school for children, as he thought they must have gotten into the wrong place.

Eddie Foy gave a professional matinee of Over the River at the Globe on March 28.

Robert C. Campbell has sued Daniel V. Arthur and Lee Shubert for $1,989 as part of royalties alleged to be due to Silvio Hein, composer of Judy Forgot, who assigned this claim to the plaintiff.

The Friars' Club will dine David Warfield at the Hotel Astor on April 21. The committee in charge consists of Edward Everett Pidgeon, Charles E. Gilbert, Lew Fields, Charles Emerson Cook, Emmett Corrigan, Bert Feibleman, J. Fred. Zimmerman, Jr., Joseph R. Grismer, Meyer W. Livingston, Jerome Siegel, Marc Klaw and Marcus Loew.

Mrs. Linsly R. Williams (Grace Kidder Ford), widow of Paul Leicester Ford, who was fatally shot by his brother, Malcolm, in 1902, has been ordered by Judge Platt to pay $2,035.16 with interest to the Government, being Spanish-American war tax on her former husband's estate. Mrs. Ford had contested the claim on the plea that Lesta Ford, born a month after the murder, was an intestate heir.

Graham Moffat, author of Bunty Pulls the Strings, sailed for England on March 28 after seeing his playlet, The Concealed Bed, produced on the Orpheum Circuit.

Bronson Albery, second son of Mary Moore, was married to Una Rolleston in London on March 27.

Mrs. Cora P. Buchanan, of Washington, brought suit in this city on March 27 for separation from her husband, Arthur F. Buchanan, actor.

Harry La Pearl, of the Barnum and Bailey humorists, announces that circus clowns make the best husbands in the world. Mary Corrigan, who has been in charge of the Madison Square Garden cloak room for seventeen years, took her first night off in that time on March 27 to see the bachelor clowns.

John Cort has re-engaged several of the principals of The Rose of Panama for the Western tour next season. Chapine will again sing the prima donna role.

Oliver Morosco will send Max Figman to the Pacific coast next season in The Truth Wagon, opening at the Cort Theatre, Chicago, in August.

Charles Klein has completed the second act of his dramatization of Rex Beach's novel, "The Ne'er-Do-Well," which the Authors' Producing Company will present in September. Mr. Klein's latest comedy, The Outsiders, will be ready for production in revised form in September.

At the Men's Club of Trinity Parish, Mount Vernon, N. Y., last week, Edward A. Morange, scenic artist for the Liebler Company, gave a talk on his desert trip in preparation for the production of The Garden of Allah at the Century, illustrated with stereopticon views made from photographs taken by him.

The American lecture tour of Alfred Tennyson Dickens, managed by Lee Keedick and the J. B. Pond Lyceum Bureau, was a financial success and the profits have been forwarded to his daughter in Australia.

Frank Hines called at THE MIRROR offices on March 25 in his 15,000 mile walk on a wager. He has covered 12,810 miles and has until Oct. 17 to complete the full distance. He has met many theatrical people in his wanderings and is carrying on his trip without funds and without the right to sell for or represent any concern, living by the free hospitality he meets on his way. He has worn out more than forty-two pairs of shoes in this pilgrimage.

The Dixie Pickaninny Band of thirty negro musicians will play the Summer parks. It is being organized by Frank Whitbeck, this season managing the tour of George Sidney.

William P. Connery, Jr., of Get-Rich-Quick Wallingford, and Antoinette Le Gault, of the Lindsay Morrison company, will be married after Easter.

Manager Harry W. Hart, of the Manhattan Musical Comedy company, and Goldie Webb, his leading lady, were married on the stage of the Lyric Theatre, Columbus, Ind., on March 23.

E. H. O'Connor, of Excuse Me (Western), caused the arrest of Amy Le Page, dancer, in San Francisco, on March 15, charging that she had stolen a $300 diamond ring. She returned the ring, explaining that the whole affair was a joke and the complaint was dismissed.

A. L. Erlanger was to have sailed for Europe on March 20, but postponed sailing until April 3. Mr. Erlanger goes direct to London, where he will superintend the productions of The Pink Lady, which opens at the Globe Theatre there on April 11, and Ben-Hur at Drury Lane a week later. After finishing his business in London, Mr. Erlanger will make a tour of the continent.

Mrs. Langtry is said to have been secured by Martin Beck for twenty weeks in vaudeville on the Orpheum Circuit.

George Bronson Howard's new play The Law and the Lawless, will be produced on April 8 at Poughkeepsie, N. Y., with Hassard Short in the lead.

The Victoria Theatre Roof Garden will open on June 3. An ice plant is being installed and there will be exhibitions of skating on an artificial lake.

Harry Curtis, former lifesaver at Coney Island, has become a concert singer and made his debut at Aeolian Hall on March 26 at a concert given by Laura Sedgwick Collins. Other soloists were Grace E. Stevens, Rafael Odierno, and Abner W. Cassidy.

The Century Theatre Social Club will hold its first annual ball on April 8, at the Eldorado Casino, Seventh Avenue and Fifty-second Street. The club is made up of the stage workers at the Century.

A movement has been started by John C. Eckel of the Philadelphia *North American* to raise $500 for the widow of the late Whiting Allen. Upon his death, the widow was placed in the Elkins Masonic Home, Philadelphia. Remittances may be made to Mr. Eckel or to the Friars Club.

F. Ziegfeld, Jr., has completed the cast for A Winsome Widow. The list, Emmy Wehlen, Charles J. Ross, Harry Conor, Frank Tinney, Harry Kelly, Dallas Welford, Elizabeth Brice, Charles King, Kathleen Clifford, Vida Whitmore, Ida Adams, Sidney Jarvis, Nana, the Dolly Twins, Jack Clifford, Irene Weston, Hilarion and Ceballos, and a chorus of eighty.

The Students Grand Opera Society of New York, has been incorporated at Albany "to produce operas in dramatic recitals, to raise the standard of dramatic and musical taste and to encourage American musicians, singers and composers." The incorporators are Elma Robbins Wood, Charles A. Wood and Edwin J. Johnson.

Clifford Leigh, remembered for his performance of The Dromio of Ephesus with the late Stuart Robson in The Comedy of Errors and for the past six seasons under the management of Henry B. Harris, has been engaged by Lewis Waller.

Mrs. Leslie Carter's season in Two Women will not end until the second week in May. John Cort will have a new play for her next season.

Lillian Russell married Thomas B. Wehrheim, an electrician, in St. Louis on March 19—*not* the well-known Lillian, however. The newly wedded one is eighteen years of age.

Helen Ware gave first aid to the injured in St. Louis on March 18, when she picked up Genevieve Kinsella, who had been thrown from a runaway horse. Miss Ware took the victim home in her motor car.

Bertha Hubbard has sued her husband, Elbert Hubbard, for $10,800, alleging that he has not paid interest as agreed on 400 shares of stock in the Roycroft shops, which he gave her when she signed away her interest in the plant.

The Century Theatre Club entertained the cast of A Butterfly on the Wheel at tea at the Hotel Astor on March 22.

Joseph R. Garey has returned to town after his season in The Third Degree.

Earl M. Caldwell and Grace Guthrie were married at Oakland, Cal., on March 12.

Riggs, Lee, Sturm & Workman, managing the Adolphus Theatre, Los Angeles, have introduced a novelty in two entirely different vaudeville performances each day, the actors who appear at the matinee not appearing at night.

Peter Kyne, a California newspaper man, has collaborated with Oliver Morosco in dramatising Mr. Kyne's story, "Three Godfathers."

Henry W. Savage will present Taylor Holmes as a star season after next.

Adele Blood is another actress to dip into literature. She has written a book soon to be issued by a New York publisher.

Robert Hilliard, playing his third engagement at the Star Theatre, Buffalo, recently, celebrated the third anniversary of A Fool There Was, in which he has appeared continuously since early in 1909.

Cathrine Countiss, who has been playing The White Sister since Labor Day, is proud of the fact that she has never found it necessary to change any of her people and that but one of them has ever missed a performance through illness.

Walker Whiteside's entire company, now playing The Typhoon at the Fulton, is to be transported to London in May

George F. Hall, the "Yankee Story Teller," will arrive in New York April 5 after another successful year in London and the British provinces. He will remain in the States until October, when he opens his third English tour at the Royal Hippodrome, Liverpool.

Mrs. A. H. Woods (Louise Beaton) is recovering from an operation for appendicitis performed in this city immediately after her recent return from Europe.

Trebbin, near Potsdam, Germany, is to have an "old home week" in May, and Hermann Sudermann has written a festival play for the occasion.

Mrs. Mazie La Shelle Hunt, widow of Kirke La Shelle, brought suit on March 16 against Paul Armstrong for $12,095 damages and title to the play The Heir to the Hoorah. She alleges that Mr. La Shelle agreed to pay Mr. Armstrong $16,000, of which $5,424 was paid in 1905, when production was enjoined by H. J. W. Dam, who claimed that the play was based on a story of his and who has been awarded a verdict of $22,360 against the La Shelle estate.

M. H. Gulesian expects to open his new St. James Theatre, Boston, in May, and denies that John Cort would control the house, as was announced in this city.

Herma Dalossy, imported from Berlin to sing Minnie in The Girl of the Golden West, sued Henry W. Savage on March 18 for $2,224, alleging that her contract was for twenty-four weeks, but that she was permitted to sing only eighteen weeks.

Arthur Aylsworth, the original hotel clerk in Over Night, has been transferred to the Western company.

Charles Frohman has secured from George Edwardes the American rights to the latest London Gaiety success, The Sunshine Girl, by Cecil Raleigh and Paul A. Rubens.

Nat C. Goodwin has sent his lawyer, Herman L. Roth, to Colorado to sue a Denver editor for having published certain articles which the actor regards as libelous. The editor is said to have referred to Mr. Goodwin as "a robber of the fireside and home and a man who dragged defenseless women to the altar and then later deserted them."

Fifty-two stage clearers went on strike at the Hippodrome on March 18 because they had been ordered to don Oriental garb for the added attraction, The Durbar Circus. But the big show went on just the same and no lives were lost.

Edward C. White has leased Joe Weber's Music Hall and will reopen the house on April 8 with vaudeville and motion pictures.

Eugene and Willie Howard were added to the bill at the Winter Garden week before last, doing their vaudeville specialty.

Myles McCarthy is brushing up his French in order to coach Mlle. Faurens in the new vaudeville act with which she hopes to startle Broadway.

Haywood Broun has been sent to China by the Liebler Company in the interest of the forthcoming production of Pierre Loti and Judith Gautier's The Daughter of Heaven, to follow The Garden of Allah at the Century next Fall. Equipped with sketchbook, notebook and camera, he will visit the scenes of the play's action and acquire the correct Celestial atmosphere.

General Manager Charles E. Bray, accompanied by Ben Rosenthal, a traveling representative of the Western Vaudeville Managers' Association, started from Chicago for the Pacific Coast on March 20 in the interests of new circuits west of Colorado, Oklahoma and Texas.

One of the biggest department stores in Omaha bought the whole house on the last night of Cathrine Countiss's engagement in The White Sister at the Brandeis Theatre. More than 1,600 employes packed the theatre and gave Miss Countiss a royal reception, also many flowers. No seats were sold to the general public on that night. Here is an example of sentiment by employers that might well be followed in New York.

Edward S. Brown, concert manager, who had an office at 42 West Thirty-third Street, has disappeared and it is said that he forgot to pay his employees or to account for the matter of $10,000 collected from singers for services not rendered.

Paul Orleneff, the Russian actor lately at the Garrick, was shot at when returning to his home in this city on March 20. His plays were forbidden in Russia and he had received threatening letters.

Clarence Walker, a youth who had a girl that he wanted to take to the theatre, sent a bogus check by mail to the Globe Theatre in payment for seats recently. He had done so before and the police, being notified, gathered him in on March 20.

Arthur Hammerstein will present Emma Trentini in London during the Summer in Attilio Parelli's operetta, The Quarreling Lovers. He will manage also the vaudeville tour of his sister, Stella, in Albert Cowles's sketch, Alias Irish Tessie, in which she will be supported by Emory Blunkell, Warren Graham, and Margaret Seddon.

The Liebler Company are going to install a children's theatre on the roof of the Century Theatre, where performances will be given for the edification of the juvenile element, beginning after school hours each day.

Mrs. Mary W. D. Chambers (Kate Carew) has brought suit in this city for divorce from her husband, Harry Kellett Chambers, author of The Right to Be Happy.

A son was born to Mr. and Mrs. Manuel Klein in this city on March 20. His name is Gerald.

Kathleen Eulalie, of the Baron Trenck chorus at the Casino, turns out to be in private life Kathleen Eulalie Weston, daughter of Major-General John F. Weston, U. S. A., retired.

Charles Frohman has engaged John Mason to star under his management after the present season, first appearing in Henry Bernstein's new play, The Attack.

Thomas Jefferson has made a tabloid of Charles Dickens's The Cricket on the Hearth. As Caleb Plummer he will acquaint the Orpheum Circuit with one of the famous impersonations of his father, the late Joseph Jefferson.

A matinee for the Women's Political Union will be given at the Republic Theatre on April 12. Mrs. Otis Skinner Mary Shaw, Ines Milholland, Mary Keating, Loraine Manville, and Sidney Barraclough will entertain.

Ola Humphrey, who married Prince Ibrahim Hassan, cousin of the Egyptian Khedive, contemplates returning to the stage here. She declares that a princess of Egypt is more or less a prisoner and she prefers American freedom.

Charles Hawtrey will return to this city for a month at a Shubert theatre, presenting in April his English success, Dear Old Charlie, by Charles Brookfield, the London play censor.

Kolb and Dill upon their reunion at the Savoy, San Francisco, on March 17 had a reception almost as overwhelming as that which greeted Weber and Fields here a few weeks before. Luisa Tetrazzini was in their audience.

Sudermann's The Right to Happiness was enacted successfully at the Toy Theatre, Boston, on March 19.

John Galsworthy has gone to California. He will visit the South before returning to England in May.

Edmund Breese and Jack Norworth, actor deputy sheriffs, were duly notified by Sheriff Harburger to officiate at the primary elections in New York.

Florence Malone has replaced Helen Holmes in the leading role of The Talker.

THE NEW YORK
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MAX FREEMAN COMMITS SUICIDE.

Max Freeman, veteran stage manager and actor, took his own life at the Hotel Grenoble, in this city, on March 27. Late in the evening he had returned to the hotel, where he had stopped for a fortnight, and soon after retiring to his room asked the clerk to send him some laudanum, the clerk complying with the request as he knew Mr. Freeman had complained of stomach pains and he presumed that the drug was desired as medicine.

The next morning, guests in an adjoining house, noticing a man's feet protruding from a window, notified the Grenoble management. The actor's body, dressed in pajamas, was found lying partly on the floor and the legs over the window sill. Apparently he had made ready for bed and swallowed the laudanum, but its effects must have been too slow and so he had made a noose of a fire-escape rope and placed it around his neck, evidently intending to drop out of the window and hang himself. While climbing over the casement probably the poison overcame him suddenly and he fell back into the room, the rope tightening and strangling him as his head was raised from the floor. A doctor said he had been dead many hours when the body was found. No writing was left to explain the act, but pecuniary reverses and a feeling that he had become too old to secure work are believed to have depressed him greatly of late.

Born in Germany, Mr. Freeman acted in that country as a young man, coming to America in 1871 to serve as stage-manager of the Germania Theatre, New York. He appeared here as Jacques Frochard in The Two Orphans in 1872 and, a year later, joined the California Theatre Stock company in San Francisco and staged Fatinitza. Then he went to the Baldwin Theatre and thence to the Emily Melville Opera company, putting on The Royal Middy, Prince Methusaleh and other operettas. His initial New York success as an actor was made in 1880 in Henry E. Abbey's production of Divorcons, in which his hit as a waiter was so pronounced that he was ever afterward in demand upon revivals of this comedy, notably those made by Mrs. Fiske and Grace George.

He was stage-manager at the old Madison Square Theatre before David Belasco, directing productions there of Hazel Kirke and The Rajah. Other memorable productions, at various theatres, staged by him and in many of which he acted were Siberia, Michael Strofoff, Orpheus and Eurydice, Erminie, The Brigands, Held by the Enemy, Castles in the Air, The Isle of Champagne, The Fencing Master, Nero, The Grand Duchess, and The Man in the Moon.

For nearly three seasons past Mr. Freeman was with A. H. Woods, staging The Girl from Rector's and The Girl in the Taxi. His last engagement was in Modest Susanne, in which once more he had portrayed a waiter until a few months ago.

Funeral services were held at 307 West Fifty-seventh Street, on March 30, the Rev. M. A. Seagle officiating.

NEW COPYRIGHT BILL REFERRED.

Representative Edward W. Townsend, author of Chimmie Fadden, introduced in Congress on March 26 a revision of his new copyright bill, which had aroused much enthusiasm upon the initial presentation recently, and the new version was referred to the Committee on Patents.

Under this Townsend bill a newspaper that prints a copyrighted photograph without permission may pay a fine of from $50 to $200. A moving picture exhibitor who unknowingly presents any part of an undramatized work may be fined from $50 to $1,000, and a manufacturer of motion pictures who distributes such films may be ordered to pay from $250 to $5,000.

Reproducers of dramatic or musical productions in violation of copyright are to be mulcted $100 for the first performance and $50 for each succeeding performance. Delivery of lectures, sermons, speeches in violation will cost $50 for each offense.

A SOCIAL PIRATE SUCCEEDS.

The Orpheum Players at the Chestnut Street Theatre, Philadelphia, presented last week a new play, A Social Pirate, by James Francis Cooke, editor of *The Etude*, and president of the Philadelphia Music Teachers' Association. The local critics unanimously accorded high praise to the author's first dramatic effort. William Ingersoll was much praised for his portrayal of the title-role—a sort of Raffles person who knows of all the family skeletons in the closets of New York's swell set and lives by blackmailing the aspirants to social distinction. In the end, however, he redeems himself and wins the woman he loves by saving her son from committing grand larceny. The rest of the cast gave admirable support.

KINEMACOLOR AT THE GARDEN.

On April 1 the Kinemacolor version of the Durbar and the burial of the *Maine* moved to the Garden Theatre. Most of the Durbar pictures are new, but they are no less brilliant than the predecessors. As usual, the military review and the horse races aroused more enthusiasm than the less expeditious glimpses of their Imperial Highnesses, the Emperor and the Empress of India. Photographically, the views in Havana and in the harbor are steadier and clearer than the scenes at Delhi and Calcutta.

CUES.

Quick time was made on March 29 in exchange of cables by Marc Klaw in this city and Joseph Brooks in London. Mr. Klaw shortly after ten o'clock filed a message here stating that the sailing date of the ship which is to carry the horses for Ben-Hur at Drury Lane had been postponed four days and asking if the change would affect the opening date in London. Within an hour and a half a favorable reply was received by Mr. Klaw from Mr. Brooks.

Regina Weil, well known for her knowledge of the technique of the stage, after a successful season, is arranging with members of the profession to assist them in interpreting new parts for next season. Professionals having songs assigned to them in dramas have also found her services invaluable.

W. J. Burgess, of the Burgess & Woodward Theatre Company, lessees of the Brandeis Theatre, Omaha, Neb., has retired, his holdings in the company having been acquired by Robert M. Miller, of New York.

The annual banquet of the Philadelphia Theatrical Treasurers' Association was held at the Continental Hotel on March 25. Raymond Hitchcock, Trixie Friganza and others entertaining the merry money handlers.

Wheeler Oakman and Gertrude Taylor Ryan, both late of Checkers, were married on March 16 at Los Angeles, Cal.

J. Forbes-Robertson in The Passing of the Third Floor Back will return to New York at the Manhattan Opera House late in the month, and close his season in Boston with the first week in May.

Rehearsals have begun for The Governor's Lady, by Alice Bradley, which David Belasco will produce on April 29 at the Broad Street Theatre, Philadelphia. This play from a dramatist heretofore unknown will have a strong cast, including Emmett Corrigan, Robert McWade, Jr., Milton Sills, Gladys Hanson, and Emma Dunn.

Mrs. Beatrice Forbes-Robertson Hale lectured in Syracuse on April 1 in favor of woman's suffrage.

Henry W. Savage, Inc., has brought suit against the Lackawanna Railroad for delay in carrying the scenery of Excuse Me (Eastern) from Oswego to Syracuse, N. Y. The scenery car was due in Syracuse on Feb. 22, but was snowbound and did not arrive until the following evening. The plaintiff seeks to recover a sum to cover profits for the lost holiday matinee and evening performances. The Empire Theatre management claim that the house had been sold out for both performances.

A. O. Brown, manager of the Playhouse, visited his wife, Edna Wallace Hopper, during her Syracuse engagement last week.

Sophye Barnard is to be featured next season in The American Girl by Charles Dickson.

Rowland and Clifford will produce a new play, The Divorce Question, by William Anthony McGuire, at the Whitney Opera House, Chicago, on April 20. Their second Spring production will be Joseph Le Brandt's new play, The Eye of the Idol. Five companies in The Rosary will be maintained by this firm next season, and, by arrangement with Cohan and Harris, they have secured the Western rights to The Fortune Hunter, which will go on tour immediately.

Patriots of Easton, Pa., are protesting vigorously because a license has been issued for a circus to show there on Decoration Day, in the belief that such a visitation would divert certain minds from the real significance of the day. Probably they are right, too. The mayor is trying to recall the license.

Henrietta Crosman is resting this week at French Lick Springs, Ind., reopening in The Real Thing at Kansas City on April 8.

Wadsworth Harris appeared in two monologues at a Lenten recital given for Madame Kitty Berger, the harp-zither virtuoso, in the Gold Room at Delmonico's on March 29.

Thomas V. Emery, of Over Night, and Ileen Frances Morris, a Denver photographer, were married in that city on March 19. Mr. and Mrs. Samuel Hardy, of the company, were best man and matron of honor. Philip H. Bartholomae, author of the play, went from New York to attend the wedding. Mr. and Mrs. Emery have gone to California.

The girls of the Lewis and Lake company at the Orpheum Theatre, Calgary, Alberta, collected $900 of the $2,000 raised on March 25 to buy wooden arms and feet for Peter Murphy, a blizzard victim. Two big touring cars took them around the city and everybody delivered the change. The fair collectors were Lilian Dana, Marjorie Lake, Cora Mases, Alma Haller, Rose and Blanche Mitchell, Zelica Winton, Freda Newman, and Jeff Finn, and they were directed by Fred. De Silva and Jim Smith. Jeanne Russell and the Lyric Theatre Stock company gave a special matinee for the fund on March 27.

Oland and Burt will present on April 9 at the Berkeley Lyceum, for the first time in America, August Strindberg's drama, The Father, to be followed by his other plays, Countess Julie, The Outlaw, Easter, and The Stronger. The translation of The Father was made by Warner Oland and Edith Shearn Oland.

VARIETY HOUSES.

ALHAMBRA.—Edwards Song Revue, Mein Liebchen, Wish Wynn, S. Miller Kent and company, Top o' the World Dancers, James H. Cullen, Allan Shaw, Four Koners Brothers.

BRONX.—Houdini, Rice and Cohen, Beattie and Babe, Wynn and Russon, Marshall Montgomery, Martinetti and Sylvester, Mayme Remington and Picks, Four Readings, Sorazue and McNeece.

COLONIAL.—R. A. Roberts, An Opening Night, Blossom Seeley, Macart and Bradford, W. C. Fields, Old Soldier Fiddlers, Klein Brothers and Brennen, Karl Emmy's Pets.

FIFTH AVENUE.—Ned Wayburn, Homer B. Mason, Marguerite Keeler company, Nellie V. Nichols, the Musical Girls, Howard's Animals, John and Mae Burne.

HAMMERSTEIN'S.—Adele Ritchie, A Persian Garden, The Lafer, Fields and Lewis, Clarice Vance, Ashley and Lee, Mae West and Boys, Great Richards, the Rials, Lydia and Albino, Kramer and Ross.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards, and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or re-forwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Albright, Elsie, Adora Andrews, Anita Allen, Mary Asquith, Lillian L. Anderson, Ulie Abrahamstrom, Muriel Aldrich, Julia Anderson, Aimee Ashmore.

Barker, Delia, Mrs. N. E. Butterfield, Bessie Bruce, Edna Ballard, Jessie Bonstelle, G. Barnard, Octavia Brooks, Inez Buck, Laurett Browne, Kate Bryant.

Cameron, Rose, May Chapman, V. Clay, Mrs. Jos. Cawthorne, Ollie Cooper, Martha M. Conklin.

Dickson, Elsie, Agnes Dasmar, Mar De Sousa, Katherine Dolan, Babe Dolan, Margaret Demerest.

Evelyn, Pearl.

Fowler, Gertrude, Mrs. Edgar Fitzhugh, Beth Franklyn, Ray Fenton, Helen Fuhrel, Hattie Foley, Grace Fischer, May Frend, Ruth Fielding, Green, Herbert, Geraldine Gerrard, Alberta Gamatin, Kitty Gilbert, Jess Gillette, Anna Glocker, Mrs. Chas. J. Garry, Catherine D. Graf, Lisa Gluck.

Hazel, Eileen, Ethel Hunt, C. Holdsworth, Helaine Hadley, Edna Hodges, Marie Howe, Juanita Hooper, Mabel Haskell, Georgia Haynes, Marie Horgan, Edna Hibbard, Marie Hardi, Mary Hamilton, J. M. Hemphill, Marcia Harris, Alice Howard, Elsie Hunter.

Johnson, Grace, Mrs. Frank Jamison, Mae Jones, Eleanor Jackson.

Kahn, Ray, Josephine Kurrier, Winifred Kingston, Adell Kernan, Amelia S. Kalis.

Lowell, Mildred, Lillian D. Le Roy, Lorline Lyons, Anna Leon, Claire Ludwig, Marion Langdon, Florence Lester.

Millar, Bessie, Christine Marmaswin, Ernestine Morley, Ethyl Merritt, Marie Madell, Jane Marbury, Mrs. Ralph Mensing, Cora L. Mitchell, Dolly Madison, Mrs. Chas. Mason, Clara Millner, E. McCaughlay.

Nelson, Jeannette, Carlotta Nelson.

Ott, Annie, Lillian Ormande, Leslie Ostivia, P. G. Olney.

Perchet, Edith, Camille Personi, Jacklyn Pullman, Marie Pert.

Rives, Shirle, Mrs. Frank E. Randolph, Francesca Redding, Isabell Reber, Mrs. John Raynes, Leona Remington, Gemevie Reynolds, Harriet Richmond, Helen Royton, Mabel Reed, Margaret Robinson.

Sydneth, Louise, M. Stockton, Mrs. Sterling, Violet Shaw, Mary B. Smith, Evelyn Selbie, V. C. Seaton, Florence Stanley, Inez Shannon, Marie Stone, Emma F. Smith.

Taylor, Mary K., Edith Talbot, Beatrice Talbot, Von Poswik, Wanda.

West, Olive, Arline Wiseman, Maria Wilson, Alice Weeks, Lucy D. Ward, Lillian Washburn, Mabel Weeks, M. Winter, C. Weller, Dorothy Willard.

MEN.

Auback, Lawrence, Adolph Austin, Carl Arnell, Al. Allen, H. Anderson, G. F. Allen.

Beattie, Austin M., J. C. Barrymore, Richard Bartlett, Walter D. Botto, Dick Burk, J. D. Braddon, Gene Beaumont, John F. Bragg, Jas. A. Bonbell, Ralph Belmont, R. Stewart Brodnick, Wm. Bohner, A. H. Burrell, Jack Boris, Jack Barry, Jos. H. Benner, Caldwell Barnes, Edwin Bwins.

Cavanaugh, Hobart, Harry Cowley, Lon Chaney, Nat Carr, Forrest H. Croseman, W. F. Canfield, Harold W. Chapman, A. W. Cassidy, Geo. Callahan, Frank K. Currier.

Dewey, John A., Ellwood Duncan, Decsis Delany.

Eastwood, Chas., Frank Edwards, Howard Ely, Fred J. Eustis, Wm. C. Elmendorf.

Forrest, Harry, Eugene Fimp, Dick Fitzgerald, A. W. Fisher, Maurice Fulcher, Robert W. Fraser, Walter Fessler, Howard Fay, Franklin Farnum, Jack Fischer, Bob Forrest.

Galloway, Thomas, Alex. Gibson, Wm. L. Gibson, Samuel Gillette, Harry Gesso, Freddie Goodwin, Julian Greer, John E. Gould, Robert Grisel.

Hodge, Edwin, Rogers Howard, Gustav Hensel, Oliver Hinsdell, Johnnie Hoey, Richard Herbert, Fred G. Hearn, Herman Hand, M. F. Hammer, Henery Hall, E. B. Heath.

Innes, Wm.

Jones, Wm. B., Daniel Jarrett.

Kusel, Leon, S. J. Kenyon, Jack Keaton.

Lindsay, Howard, J. Lowndberry, E. Lieberman, Harry Linson, Robert Lawrence, Warren Lombard, Edward Lesers, T. Jerome Lawler, F. Loyd.

Merrick, Joseph, Lee H. Murkin, Jas. Monick, Lloyd Montgomery, M. Markowsky, Chas. Mylott, Herbert Maren, Leslie Morris, Willard Mack, Frederick Malcolm, Theo. Marston, Carl Mills, Ed. Marsh, James Mullin, James Moss, Fritz Macklyn, Donald McKenzie, J. B. McDonald, Joseph H. McShane.

Niemeyer, N., Billy Newendorf, Fred. Nassi, E. S. Norton.

Ormsby, Will.

Pemberton, Henry, D. C. Percival, W. P. Plummer.

Reynolds, Harrington, W. P. Richardson, Geo. H. Reeves, E. Rogers, Wm. Randall, Wolfred Rogers, John Ridgeway, Clark Ross.

Stuns, Chas., R. J. Stinnett, Earl Schwartz, Monroe Salisbury, Alfred Swenson, J. E. Smith, B. S. Statton, Howard Scott, S. C. Somnes, Thomas F. Sinclair, Wm. Sadler, The Stanleys, Harry B. Stafford, M. L. Stevens, F. W. Seybolt, Eugene Shakespeare, Ed. Seamans, P. W. Shackleford.

Thompson, Ed. F., Henry Troy, Louis Thorn, Jack Toeller, Frank Tierney, Alexander Thompson.

Van, Thomas S.

Warner, Jethro, H. C. Watson, Joe M. Wilkie, Chas. D. Wilson, Chas. Warne, Wm. H. Wallace, Harry Ward, Eugene Weber, Rube Welch, M. Tellie Webb, James Woodside, Edwin Walter, Jos. H. Williams, Wm. Wallace.

REGISTERED LETTERS.

Florence May, Mrs. Allan Shaw, Geo. Tallmar, Claude E. Kimball.

CURRENT AMUSEMENTS.

Week ending April 6.

ACADEMY OF MUSIC—Stock co. in Leah Kleschna—200 times, plus 12 times.
ALHAMBRA—Vaudeville.
ASTOR—The Greyhound—6th week—37 to 44 times.
BELASCO—David Warfield in The Return of Peter Grimm—24th week—198 to 203 times.
BROADWAY—Weber and Fields in Hokey Poker and Bunty Pulls the Strings—9th week—63 to 70 times.
BRONX—Vaudeville.
CASINO—Baron Trenck—4th week—28 to 33 times.
CENTURY—The Garden of Allah—24th week—193 to 200 times.
COLONIAL—Vaudeville.
COLUMBIA—Ben Welch Burlesquers.
COMEDY—Bunty Pulls the Strings—26th week—229 to 237 times.
CRITERION—Louis Mann in Elevating a Husband—89 times, plus 25 to 33 times.
DALY'S—Lewis Waller in Monsieur Beaucaire—4th week—28 to 33 times.
EMPIRE—Oliver Twist—32 times, plus 9 to 16 times.
FULTON—Walker Whiteside in The Typhoon—4th week—28 to 33 times.
GAIETY—Other Men—19th week—75 to 82 times.
GARRICK—Closed March 23.
GEORGE M. COHAN'S—Forty-five Minutes from Broadway—160 times, plus 19 to 26 times.
GLOBE—Eddie Foy in Over the River—13th week—99 to 106 times.
GRAND OPERA HOUSE—Kitty Gordon in The Enchantress—106 times, plus 5 times.
HARRIS—The Talker—13th week—99 to 106 times.
HIPPODROME—Around the World—21st week.
HUDSON—The Right to Be Happy—3d week—9 to 16 times.
HURTIG AND SEAMON'S—Belles of the Boulevard.
IRVING PLACE—Closed March 31.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Otis Skinner in Kismet—15th week—116 to 123 times.
LIBERTY—Henry Miller in The Rainbow—4th week—26 to 33 times.
LITTLE—The Pigeon—4th week—22 to 29 times; The Terrible Meek—3 to 10 times; The Flower of the Palace of Han—8 to 16 times.
LYCEUM—Closed March 23.
LYRIC—Little Boy Blue—19th week—150 to 157 times.
MADISON SQ. GARDEN—Barnum and Bailey Circus—3d week.
MANHATTAN OPERA HOUSE—Durbar in Kinemacolor.
MAXINE ELLIOTT'S—The Bird of Paradise—16 times, plus 11th week—83 to 90 times.
METROPOLIS—Cecil Spooner Stock co. in Thelma—10 times.
METROPOLITAN—Grand Opera co. in repertoire—21st week.
MINER'S BOWERY—Yankee Doodle Girls.
MINER'S BRONX—High School Girls.
MINER'S EIGHTH AVENUE—Girls from Missouri.
MURRAY HILL—Star and Garter Show.
NEW AMSTERDAM—The Man from Cook's—2d week—6 to 16 times.
OLYMPIC—A Reeves Burlesquers.
PARK—The Quaker Girl—24th week—191 to 198 times.
PLAYHOUSE—Bought and Paid For—28th week—237 to 243 times.
PROSPECT—Stock co. in Seven Days—448 times, plus 10 times.
REPUBLIC—The Woman—29th week—231 to 238 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—13th week—96 to 103 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—29th week—232 to 239 times.
WEST END—Emma Trentini in Naughty Marietta—120 times, plus 8 times.
WINTER GARDEN—Whirl of Society and A Night with the Pierrots—5th week.

MELBA MAKES A GETAWAY.

No, not Nellie Melba, the operatic beauty of the gorgeous voice, but another of the same title from the same fair Australia. This Melba is a lady kangaroo working for the Barnum and Bailey Show at Madison Square Garden. Melba has an inherent aversion to restraint and so on March 24, when no one was looking, she beat it out of the big Garden into Fourth Avenue and around the block to Madison Square, with John Patterson, boss animal man; John Thompson, assistant ditto, and Fiden Wirth, father of May Wirth, the peerless equestrienne, along with a bunch of other circus folk, in hot pursuit.

But Melba's pace practically left them all at the post. Religiously inclined she hustled by long, graceful hops to Dr. Parkhurst's church. The service, as it happened, was just over and the emerging congregation was panic stricken by the extraordinary apparition of a loose kangaroo in sedate Madison Square on a Sunday afternoon. Seeing that she was too late for divine worship, Melba bethought of a trolley ride for her health and was just about to board a street car when the pursuers overhauled her. Mr. Wirth, who hails from Australia and is personally acquainted with very many kangaroos, grabbed the runaway.

Now, maybe you mightn't know how to steer a kangaroo, but Mr. Wirth is wise. Instead of trying to drag Melba, he caught her by the tail and heroically pushed her back into the Garden. In future she will be denied so much liberty and someone will be delegated to keep an eye on her.

CHARLES MACKAY.

Charles Mackay, now being featured by the Authors' Producing Company in Charles Klein's play, The Gamblers, has been re-engaged as leading man for the Orpheum Players of Montreal, in which city he made

White, N. Y.

CHARLES MACKAY.

a marked success last Summer. He is the son of F. F. Mackay, and has made a distinct mark for himself in the theatrical world.

THE STOCK COMPANIES.

Otis Oliver, manager of the Lewis-Oliver Drama Players, has closed a season of twenty weeks at the Lyric Theatre, Lima, O., and is now playing a supplementary season at the Family Theatre, Moline, Ill. Mr. Oliver will open a second company at Winona, Minn., on April 8, and will have another company at Hamilton and Middletown, O.

Ethel Valentine, last seen in New York playing leads in the William Fox Stock company, has been engaged to play leading juvenile roles in the new stock company at Loew's South End Theatre, Boston, commencing April 8.

Frank Karrington will try out his playlet, Behind Locked Doors, with the Harlem Opera House Stock company this week.

Rice and Cady, Harry Burgess and Eugenie Le Blanc are members of the new stock company that opened at the Lyric Theatre, Portland, Ore., on March 25, under management of Keating and Flood.

Nana Bryant is the new leading woman of the stock company at Ye Liberty Theatre, Oakland, Cal.

The Brockton, Mass., *Enterprise* has printed a highly complimentary editorial about the Thompson-Woods Stock company at the Hathaway Theatre in that town. "Brockton," it says, "is to be congratulated on being so well served in a dramatic way."

De Witt Newing is playing light comedy roles with the Albee Stock company, Providence, and not the leading roles, as was inadvertently stated.

Corse Payton will open his Harlem Stock season at the West End on May 6.

White, N. Y.

CHARLES BALSAR

CHARLES BALSAR.

Charles Balsar, after twelve weeks with Nazimova in The Marionettes, was transferred to Miss Burke's company by Charles Frohman, but was compelled to cancel this engagement owing to the severe illness of his father. The latter has improved so much that Mr. Balsar will enter a Summer stock; his success as leading man with various first class stock organizations, including Philadelphia, Buffalo and Detroit, is in keeping with what he has achieved as one of the principals of the New Theatre company. He has also been associated with Mrs. Fiske and John Mason, and while under the management of Liebler and Company he played three leading roles. He may be addressed at 307 West Wesley Street, Jackson, Mich., until April 6, then in care of the Actors' Society, New York city.

HIPPODROME EMPLOYES' BALL.

A leap year ball was given on March 30 at the Palm Garden by the attaches of the Hippodrome for their sick benefit fund. Madame Frances Zlebarth and Rose La Harte had charge of the floor, assisted by Sabery Dorsell, May Carlisle and twenty-four others of the company. Carroll Fleming, stage director of the Hippodrome, was chairman of the committee of arrangements. Sabery Dorsell also had charge of the flower committee. George M. Cohan was judge of fancy dancing, while a committee of Friars and Lambs gave awards for the costumes. Others in charge were Joseph Hanrahan, Harry Dale, Mildred Flora, Phillip Lemlein, Edwin Fuller, Blanche Boone, E. Louis Bauer, Jack Warren, Georgie Russell, Edith Tedro, Elsie Baird, Jennie Lewis, Lilian Evans, Rose Reynolds, Eugenie Omena, Nellie Mordecai, Belle Arden, Minnie Chombier, Elsie De Mar, Lucille Davis, Kittie Drolet, Josephine Firth, Bella Goldsmith, Matilda Joost, Ada Lucette, Kate Mordecai, Sophia Mordecai, Katie McAndrews, Sadie Martelle, Mabel Mitchell, Ray Mordecai, May Phillips, Vallie Redding, Florence Sharpe, May Tobin, Margaret Townsend, Lottie Von Hagen, Dora West, Phila Whiteside, Irene Ward, Millie Belmont, Goldie Damon, Belle McLean, Marie O'Keefe, and Lillian Robb.

NEW VAUDEVILLE PLAYLETS.

Zelda Sears made her local vaudeville debut at the Fifth Avenue Theatre last week, presenting a comedy sketch, The Wardrobe Woman, by Edgar Allan Woolf. In her support were Walter Young, Earl Metcalfe, Margaret Armstrong, and Beatrice Belmont. Another novelty was Charles Eddy's playlet, Honor is Satisfied, shown for the first time here by W. L. Abingdon, Louis Thomas, and Fay Browning. Fanny Ward, assisted by John W. Dean, Harry Dodd, and Mrs. Stanhope Wheatcroft, offered a one-act version of A. E. Thomas's comedy, What the Doctor Ordered. All three sketches were clever, well played and cordially received.

ENGAGEMENTS.

Emily Stevens, Caroline Kenyon, Helen Henneberry, Isabel Goodwin, Blanche Craig, Andrew Robson, William B. Mack, Howard Estabrook, Kenneth Hill, John Willard, Howard Hall and Wilton Taylor for Within the Law, produced by William A. Brady, at the Princess Theatre, Chicago, on April 1.

Paul Gilmore and Kathryn Hutchinson were royally welcomed upon their recent return to Florida in The Mummy and the Humming Bird.

MATINEE DAY WITH THE BLANEY SPOONER STOCK COMPANY, PHILADELPHIA

THE CALLBOY'S COMMENTS.

In the interest of higher education, the faculty and students of Amherst College have called upon theatre women. It appears that, back in January, when the water must have been cold, the eminent gentlemen of the college faculty engaged Rose Pitonof, the aquatic lady, to give a private exhibition of diving and swimming for themselves alone in the college natatorium. The students, so they say, were not only uninvited to Miss Pitonof's entertainment, but certain of them who learned of it and sought to butt in were rudely ejected. Next day the college paper told all about it and the spirit of vengeance possessed the souls of the undergraduates.

At Amherst it is compulsory to attend chapel at 8.15 A. M. every day rain or shine. But on March 6, when the president and certain of the faculty who say their prayers filed into the sacred edifice, only a few despondent students were on hand. The service went on as usual, but the great educators wondered where all their wandering boys might be. They found out when, emerging from the chapel, they encountered a joyous procession of youthful academicians, headed by the college brass band and chanting "Lord Geoffrey Amherst." To their infinite horror they learned that the boys had taken terrific revenge. They had hired the radiant Jean Leighton, of the Plaza Theatre, Northampton, Mass., to visit College Hall and give them a series of songs and dances. And the faculty was not invited. Thus did the students get square.

The Boston *Globe* reminds us that the prince of unconscious humorists, Samuel Pepys, went to the Clare Market Theatre, London, in 1661, and chronicled that it was "the first that I ever saw women come upon the stage." Boys or young men had previously been cast for female roles.

The supposition is that King Charles II. went to the theatre unexpectedly early one day and, finding the actors not ready, asked for an explanation, whereupon he was gravely informed that "the queen has not shaved yet!" As the merry monarch loved to laugh at a jest as well as to make one, the excuse was accepted and a reform initiated.

"Of the making of books there is no end," to quote the best seller of all time. So Adele Blood, too, has gone in for literature and her work is reported as now in the hands of the publisher. A select few have been privileged to see advance copies of some of the epigrams with which the volume is to be illuminated. A few weeks ago I had occasion to quote Elsie Ferguson who, in an interview, had declared that "a man can never know a woman, but a woman by a little study can easily understand a man." And now here is Miss Blood telling us that "a woman never knows a man until she marries him."

Unless the two authoresses disagree completely, 'twould seem that the marital state is really no more than "a little study." How the delusions of youth do get shattered these days! And how can we foresee our finish when we take unto ourselves a little student?

Marie Wainwright was recalling her engagement of long ago as Tomasso Salvini's leading lady. His supporting company all played in English, while the mighty Italian spoke his native tongue.

"At the first performance of Othello," said Miss Wainwright, "something very funny occurred. Of course, we might have noticed it at rehearsals, but we hadn't. After a violent outburst in the accusation scene, when he had literally raved in Italian at me, the innocent Desdemona, I looked up and said in Shakespeare's words, 'I hear your words, my lord, but I know not what they mean.'

"This brought down the house—which Salvini couldn't comprehend—and we were compelled to change the phraseology."

THE CALLBOY.

Moffett, Chicago.

GEORGIA O'RAMEY.

INDIANAPOLIS.

Frederick Warde, Marie Wainwright and Jane Oaker Well Received—The Fortune Hunter.

Everywoman, elaborately staged and costumed, here for the first time, drew large, interested audiences at the Shubert Murat March 18-23. Frederick Warde, Marie Wainwright, and Jane Oaker in the leading roles, together with the general excellence of the performance, made it one of the dramatic treats of the season. Youth, Beauty and Modesty were well presented by Lottie Engle, Edna Munsey, and Dorothy Phillips, who were all charming. Martha Spears, who was Conscience, has a beautiful voice, which was heard to advantage in several solos, particularly in "The Song of the Star." Philharmonic Society of New York and Kubelik 28. Henri Folare's World Pictures 1-6.

The Fortune Hunter played a return engagement at English's 15, 16. Excuse Me attracted a large audience opening night 18-20, and provided plenty of fun, in which the audience heartily entered. James Lackaye, genial and good natured as the heart broken Jimmie Wellington, George W. Day as the porter, Harrison Ford and Geraldine O'Brien as the near bride and groom, to say nothing of Snoozleums, were deservedly favored ones of the good co., which also included Thomas McMahon, J. Gunnis Davis, Charles Trowbridge, Louis Hendricks, Blanche Douglas, Ida Stanbope, Lydia Dickson, and Marguerite Sherwin. Louisiana Lou 21-23. Julian Eltinge in The Fascinating Widow 25-30 (return). Christie MacDonald in The Spring Maid 1-3. John Drew in A Single Man 5, 6.

The Majestic, which has been closed all season, was reopened when the Petty-Nollman Stock co. made its first appearance in A Fool of Fortune 18-23, with Laura K. Arnold and Lester Nollman in the leading roles. Others in the co. are Frank W. Petty, Otto Hammer, Frederick Goodlander, Thomas Halls, Edwin Earl Croke, Leonard H. Sheaf, Ethel M. Hoskins, Adelaide Ross. The co. is made up of players, all residents of this city, and the co. and theatre are managed by local interests. The Red Circle 25-30.

The Newlyweds and Their Baby, a great favorite with Park patrons, drew enthusiastic crowds all week 18. Silver Threads and Around the Clock follow.

Mr. and Mrs. G. A. Pfeiffer and daughter gave a theatre party at English's 16, in honor of Lento Fulwell, a member of The Fortune Hunter co. After the performance they entertained their guests at supper at the German House. The guests included Mr. and Mrs. Fulwell and daughter of Detroit parents of Lento, who were house guests of Mr. and Mrs. Pfeiffer during the stay of their daughter in the city.

George Arvine, who for several years was a great favorite in stock in this city, will close with the Lindsay Morison Stock co. at Lynn, Mass., 23, where he has made many new friends during the past season.

PEARL KIRKWOOD.

SEATTLE.

Nannette Flack and Vivian Gill Met Prompt Approval—Mrs. Carter Well Received.

At the Metropolitan the attraction was Alma, Where Do You Live? March 17-23, which was presented in an acceptable manner before houses ranging from small to large. Nannette Flack made an ideal Alma, investing the part with charm, grace and skill. Vivian Gill as Antoinette displayed originality and cleverness. Charles A. Murray scored effectively as Theobald. Aubrey Yates made a hit in the role of Pierre Le Peach, which was faithfully portrayed. In the cast were Rae Hamilton, Charles Walton, Edwin Carewe, Henry Sherwood, and others, who contributed to the fun and amusement.

At the Moore Two Women 17-23 was presented in an artistic manner by an efficient co. before houses averaging fair business. Mrs. Leslie Carter in the double role was given a very cordial reception, and her delineation was marked by skill and finish. The production was well staged, and the supporting co. all that could be desired.

The Chorus Lady 17-23 at the Seattle was presented in a realistic manner before houses averaging good business. Grace Arlesworth won favor in the title part, which was accurately interpreted. Mabel Thorne, Harry Rattenbury, Hrbs Robson, and Kernan Cripps sustained their respective roles with effect. Jack Kirkland in the heavy role invested the part with the requisite smoothness and duplicity. In the cast were Becca Renck, Marguerite Gillette, and others, who displayed skill and cleverness.

Beginning 24 the Oliver D. Bailey Stock co. will occupy the Coliseum, corner of Third Avenue and James Street. W. M. Russell, formerly of Russell and Drew, is the manager, and The Bondman is the opening attraction. Uncle Tom's Cabin and other attractions will follow.

BENJAMIN F. MESSERVEY.

SAN FRANCISCO.

Kolb and Dill Opened on St. Patrick's Day—Francis Stone and Wilson Melrose.

Lois Glaser finished her two weeks' stay at the Columbia March 23 have done fair business, and Elsie Janis, supported by Joseph Cawthorn in The Slim Princess, followed with prospects for good houses.

Cleopatra, with Florence Stone, was beautifully staged at the Alcazar 18-23, and pleased good business. Wilson Melrose has been engaged to play opposite Miss Malone.

The Regina Frazer Operetta co. opened at the Cort 18, and greatly pleased crowded houses. Adeline Dunlon in Madame X 25-30.

Kolb and Dill's opening on St. Patrick's Day at the Savoy resembled Weber and Fields's revival in New York and pleased capacity. The offering, The Girl in the Train.

Tetrazzini was at the opening of Kolb and Dill, and she received an ovation as she entered the box. Her concerts were capacity, and hundreds turned away. Lotta telegraphed her consent that the plate by our city can be placed on the fountain that she gave us years ago. Tetrazzini could not sing at San Jose 19, on account of toothache.

The circus license was reduced to $50 the first day. It having been $100 formerly and $25 for each day thereafter, and $5 for each side show.

Steindorf, the musical leader, will present Golden Legend and Stabat Mater at the Greek Theatre at the University of California.

Orpheum people take a long lease on the new home to be erected corner Eddy and Mason streets. Their cheaper sets will go there.

A. T. BARNETT.

CAPTAIN STEVE PRICE'S FLOATING THEATRE

SPOKANE.

Maybelle Baker and Carleton Chase Opened at the American—Timely Gossip.

Madame Schumann-Heink was greeted by a capacity audience at the Auditorium March 18. Mutt and Jeff played to big business 19, 20. Mrs. Leslie Carter in Two Women 27, 28. Le Brun Grand Opera co. 2.

The Jessie Shirley co. scored in The Rocky Road to Dublin at the American Theatre 17-23. The co. closes 30 in One Girl in a Thousand. Flood and Keating Musical co. will open an indefinite engagement 31 in The Follies of 1912.

Maybelle Baker and Carleton Chase will play leads with the Flood and Keating Musical Comedy co. Others are: Ed. S. Allen and Frank Vack, comedians; Lillian Sutherland, soubrette; Myrtle Guild, ingenue; Jack Curtis, character; Mabel Allen and a chorus of fourteen. Allen Curtis is producer and director.

T. J. Bosson, playwright and principal comedian of the musical stock co. at the Fun Theatre, has strengthened the chorus and added new players.

Olivia Dahl, soprano, gave a recital in the Swedish Tabernacle 20. She was assisted by Lillian Frederick, violinists.

Max B. Alexander, formerly of New York, Chicago, Boston, and San Francisco, has taken charge as art director of the Deeds Scenic Studio, and will paint the new scenery for the American Theatre.

The Players' Club of Gonzaga College played to a large audience in the parish auditorium 18, presenting The Dark and the Dawn, preceded by a farce, Would You Be a Mummy?

Gordon Davis, a member of the Jessie Shirley Stock co., whose sketch, Alias Trixy Kix, written when he was seventeen years of age, scored on the Pantages's Circuit a few years ago, is preparing a new sketch, which will be staged next season. Davis is a graduate of the Spokane High School class of 1910.

Elysian Theatre Co., incorporated for $50,000 by F. C. Descent, president; F. E. Stewart, vice-president and general manager, and L. L. Deffenbaugh, secretary and manager, has taken a lease for ten years on the Bavaria Building, and will open a vaudeville and picture house early in May. Dan L. Weaver, of Spokane, who is financially interested in the invention, announces that the first talking motion picture machine, patented by Dr. Isadore Kitner, will be installed in the Auditorium Theatre June 1.

James W. Evans, of Spokane, author of Hoop, Skirt and Jump, The Queen of Bon Bon Land, The Whirl o' the Town, and other musical comedies, and Mrs. Evans, have gone to the Coast for two months to put on several amateur productions at Seattle, Portland, and Vancouver.

George W. Mohr started rehearsals 22 for the minstrel performances to be given by the alumni of the Spokane High School 18, 19.

W. S. McCREA.

ST. PAUL.

Al. H. Wilson Made Hit With Songs—Bergen Players Moved to the Shubert.

It Happened in Potsdam, but it might just as well have happened in any other place so far as Al. H. Wilson's audiences were concerned, for they came to hear him sing some new songs, and see him make love in his Teutonic-Wilson way. The song favorites this time were "Her Smile," and "Loves of a Hyphen Day." Many incidents in the play recalled Gordon's A Scrap of Paper. The co. was an exceptionally good one, and embraced Edith Yeamer, Laura Lemmon, Jeanette Carroll, Jessie Lansing, Edwin Barbour, Francis Gaillard, and Harry Shingler. The attraction appeared at the Metropolitan 24-27. Dark 28-31. Maude Adams April 1-3. Get-Rich-Quick Wallingford 7-13. Thurlow Bergen Players in Old Heidelberg 14-20.

At the Shubert the Thurlow Bergen Players 24-30 caused a riot of laughter with The Lottery Man, and Sara Biala as Miss Roberts was the chief cause of it. The other causes were Elsie Esmond, Maud Burns, Blanche Seymour, Robert Robson, William Yerance, W. H. Gilmore, and Mr. Bergen himself. The three settings were admirable. This will be the last week of the Bergen co. at this theatre. They will rest Holy Week and will open at the Metropolitan, Minneapolis, for week of April 7, and will play at the Metropolitan, St. Paul, the following week. They will play alternate weeks in the Twin Cities until about June 2, when they may open a Summer season at the Grand, as that house will be in readiness about that time. The Shubert will have a dark night 31. Robert Mantell 1-6. Kinemacolor pictures 7-13. Sothern-Marlowe 15-20. Mrs. Leslie Carter and Mother may follow.

Dinkelspiel's Christmas, Camille Ober, Marie and Billy Hart, Kirksmith Sisters, Boyle and Brazil, Bell and Caron, and Rice, Sully and Scott constituted a fine bill at the Orpheum 24-30.

The Empress bill 24-30 included William Gill and co. in Bill Jenks, Crook; Ethel Whiteside, and Five Maclarens.

The Merry Maidens made things livelr at the Star 24-30.

Ghosts was presented in Swedish at Monart Hall 24. August Lindberg appeared as Oswald.

JOSEPH J. PFISTER.

FALL RIVER.

Season Closes at the Academy—Installation of a Stock Company Possible.

With the engagement of Baby Mine March 28 the dramatic season at the Academy will come to an end and all attractions booked will be transferred to the Savoy, Commencing 8, vaudeville and pictures will be presented.

For the closing week, 25-30, of the season at the Savoy Manager Cook presented Homer Miles's Players in The Stick-Up Man, with Bernard Cavanaugh, Florence Carrette, Robert E. O'Connor, and Albert Livingston, as the feature of a good bill. Kenney and Hollis scored a big hit. Fennell and Tyson, Beauvere, Reed and St. John, the Kraus (first American appearance), the Great Sterk, and the Standish Sisters to excellent attendance. The theatre will close 30 and in the future play only combinations.

Leslie Palmer (Mrs. H. D. Humphrey) was in the city for a few days the past week in the interests of a stock co. Miss Palmer, who has strong financial backing, is either willing to buy or lease a theatre here. Lester Lonergan has returned from a trip to New York, where he made some important business deals for his stock co. Clara Knott will shortly open a dramatic school in Chicago. J. Frank Burke is playing a season in vaudeville through the West. Florence Mack closed her engagement with Seven Days 23. The Lester Lonergan Players are still playing to S. R. O. at Hathaway's, New Bedford. The Knights of Columbus will lend their assistance to make the engagement of The Confession a success April 15. Edward Kendall was in town 23-25 and was very busy greeting old friends. Mr. Kendall is general agent of The Confession co.

W. F. GEE.

MONTREAL.

The Hornlman Players Pleased Increased Business—Could Profitably Fill Return Date.

For the last week of their stay at His Majesty's March 18-23 the Hornlman Players presented Bernard Shaw's Man and Superman. It was capitally given, and large audiences filled the house at all performances. Milton Rosmer added another feather to his cap by his performance of Tanner. Irene Rooke was an excellent Ann, and Edith Goodall a capital Violet. Charles Bibby gave a lifelike sketch of Straker, and Frank Darch was a capable Octavius. While in the earlier weeks of their stay the houses were not as large as the attraction deserved, they have been steadily increasing, and it is safe to say that on another visit Miss Hornlman's co. will find a warm welcome here. Kitty Gordon in The Enchantress 25-30.

The Kinemacolor pictures of the Durbar still draw large crowds to the Princess 18-23. The Lady from Abroad 25-30.

Walter C. Kelly, the Virginia Judge, was the headliner at the Orpheum, and his clever one-man sketch was much appreciated. Claude and Fanny Usher in Fagan's Decision did good work. The Aeroplane Girls are a novelty. Bert Kalmer and Jessie Brown, Harry Linton and Anita Lawrence, Hilda Hawthorne, and Herbert's Dogs are all good items.

The popular drama, La Grace de Dieu (The Pearl of Savoy), is the bill at the National 18-23.

A mirror song and dance by Nell Lavender and chorus and Violet Dussette in a Parisian pantomime are the features of The Girls from Rose Show at the Royal. Encores were numerous.

Le Coup de Telephone by the French co. is one of the features at the Francais.

W. A. TREMAYNE.

TORONTO.

James K. Hackett Popular with Princess' Patrons—In Old Edam at Shea's.

James K. Hackett in The Grain of Dust at the Princess was exceedingly popular March 25-30. Mr. Hackett fitted very well into the role of the lawyer, and was ably supported by that fine old actor, E. M. Holland, as Billy Tutlow. Beatrice Beckley, Mr. Hackett's wife, was the leading woman, and made the most of a rather difficult role. Richard Carle in Jumping Jupiter 3-6.

Hanky Panky was the musical comedy at the Royal Alexandra. Florence Moore and William Montgomery were excellent in their singing and dancing. Others who contributed to the hours were Bobby North, Max Somers, and Harry Cooper. Among the women were Lillian Lewis and Myrtle Gilbert, who have well earned their title, "the Wiaxie Sisters." Flora Parker had a number of good songs. The Flirting Princess 1-6.

A Kentucky Romance, a melodrama of the sunny South, was well presented at the Grand. Beulah Poynter as the leading woman was both charming in face and figure, and played her part well. Fantasma 1-6.

The little Dutch skit, In Old Edam, was the bright spot at Shea's. Sam Chip and Mary Marble being the welcome participants. The Persian Garden, another capital turn, presented by Kathryn Osterman and Louis Simon, was a most elaborate musical comedy for vaudeville. Lyons and Yosco were a musical treat with their bars and cello, and Rose Royal's horse, "Clarendon," evoked well merited applause.

H. CHESTER IRONSIDE.

WRINKLES GO QUICK!

PRINCESS TOKIO

New Home Treatment

DELIGHTS AMERICANS

LOOK YOUNG AGAIN

Get This Free Book—Commence to Remove Your Wrinkles at Once.

Beauty Doctors and the Medical Profession Stand Aghast in Amazement, Marvelling at this Wondrous New Method of Removing Wrinkles, Which Has for Ages Baffled the Leading Experts of the Earth.

No Creams, No Plasters, No Massage, No Rollers, No Medicine, Nothing to Inject Under Skin—Absolutely New Treatment Never Before Offered by Others in America.

PRINCESS TOKIO

NEW WRINKLE TREATMENT MAKES OLD FACES YOUNG

Did you ever see a Japanese woman with wrinkles irrespective of age? Then learn how they acquire and maintain a smooth face, free from wrinkles. For the first time in America, the Princess Tokio treatment is being made known, and it is a revelation. Never before have Christian women been able to solve the secrets of these oriental beauties, whose faces and forms have been the marvel through ages. But at last the treasure-trove has been unlocked, and there is set before every American lady, who writes immediately, the full knowledge about this wondrous new method.

The Princess Tokio Booklet of Beauty is a magnificent of sisterly feeling and sympathy for the American ladies. It tells, without hesitation, all about the Princess Tokio new treatment for removing wrinkles without harmful creams, pastes, lotions or plasters for mechanical appliances.

If you are a matron, would you like to look like a girl again? If you are fifty years of age, would you wish to look like a splendid young woman of twenty five? If you are forty, would you like to look like a girl just out of her teens? Then this book will be of great value.

No money will be accepted for the Princess Tokio Booklet about wrinkles. It will be given to you FREE, sealed privately, by one who believes that there has dawned the most splendid day for American women of all ages up to seventy. It is a message of the most hearty good cheer, and of unlike anything American, it is a treat in its unique contents. All you need do is ask for a FREE copy, addressing Princess Tokio, Suite 980, Central Bank Building, Denver, Colorado, U. S. A.

It tells how to remove wrinkles by entirely new treatment in only eight days.

A TONIC

Horsford's Acid Phosphate

Half a teaspoon in half a glass of water, refreshes and invigorates the entire system. A wholesome tonic.

NEWS FROM BALTIMORE

Ford's Regular Season Nearing An End—Nixon and Zimmerman's New Vaudeville House An Assured Fact—Bills of the Week

(*Special to The Mirror.*)

The regular season at Ford's will come to a close on April 27, and will be followed immediately by a Spring and Summer engagement of the Aborn Opera co., opening on 30. The contract calls for a season of six weeks, but there will doubtless be numerous extensions of the engagement, as was the case last year, when this co. had the distinction of singing to capacity houses at every performance with the thermometer hovering in the neighborhood of the hundred mark. The Messrs. Fords are to be congratulated for bringing this co. back to Baltimore, and the public will hardly be slow in showing their appreciation, as more than one-third of the house has been sold by subscription for the entire season of six weeks. The co. is scheduled to sing twelve operas, two a week, and The Tales of Hoffman and Il Trovatore will inaugurate the series.

Tunis F. Dean, manager of the Academy, arranged for an extra matinee performance Friday, March 29, during the engagement of Rebecca of Sunnybrook Farm, which he played host to over five hundred children from the various asylums of the city. It is just such acts of kindness as this which has endeared Mr. Dean to the people of Baltimore. This is the third time this season Mr. Dean has played host to the orphans.

Kate Douglas Wiggin gave a reading from her Rebecca Books to the girls of the Eastern High School 25, and was given an ovation when she finished. The girls followed her to the street beseeching her autograph, and it was fully an hour before she was able to escape from her ardent admirers.

Nixon and Zimmerman have just announced through their representative, Tunis Dean, that they have decided to erect a vaudeville house in Baltimore, which will be one of a chain of theatres they will control in five of six of the large Eastern cities. Three sites are now under consideration, and as soon as one has been definitely settled upon work will begin. It will seat about 2,500, and will be conducted as a continuous house, with prices ranging from 10 to 30 cents. They expect to have the house completed about Oct. 1.

The Academy of Music will for the first time in many years house a dramatic stock co., to be known as the Metropolitan Players. The nucleus of the co. will include several well-known people, whose names will be given to the public as soon as the organization has been completed. The opening date has not been definitely decided upon, but it will probably be April 27. Their repertoire will include revivals of a number of famous plays and the latest successes.

John McCormack will be heard in a song recital at the Lyric on April 8, and Arthur Nikisch and the London Symphony Orchestra will give a concert on 12.

For the first time in years all the first-class houses in Baltimore have suspended operation during Holy Week, but this year those patrons who feel inclined toward the theatre will have to be content with the silent drama, as motion pictures occupy the stages of two of the leading playhouses. Just whether this scarcity of attractions had the effect of a stimulant with the theatregoers last week ending 30 remains a matter of conjecture. It is a fact that Lent or no Lent the playhouses in general drew enormous houses in every performance, and they were highly pleased.

If A Romance of the Underworld repeats the success of its many predecessors, it will do so solely on its last act, for it must be admitted that it seems to be the least inspired work which has flowed from the pen of the versatile Armstrong. The first act is extremely crude, the second much better, and the third the best by far. True, the play abounds in tricky lines and situations which can be safely relied upon to wring applause from the average audience, and one or two genuine thrills which will always bring the desired curtains. If the two previous acts were as quick of action and contained as much suspense as the third, there would be no question of the play's emphatic success. As it is, the play hangs together in a rather disjointed manner, and the acting for the most part is only fair. The court room scene is one of the best of its kind ever set upon the stage, and deserves every bit of applause it earns. It is vividly lifelike, the situations are well contrived, and, as mentioned before, if the play meets with approval it will do so because of this one scene, which is a little masterpiece in itself. Holbrook Blinn easily carried away all the honors to be had. His performance was the one bright particular spot in the large cast. Catherine Calvert, a Baltimore girl, demonstrated that she will probably become a very charming actress in the course of a few years. She has beauty, a winning personality, and has already made rapid strides since we last saw her. A. E. Walsh was also sincere, and his acting was more convincing than the remainder of the co.

Baltimoreans are having their first view of the renowned Bernhardt and Bejane in motion pictures at Ford's this week, and the Kinemacolor reproduction of the Durbar is offered at the Auditorium. The Academy is closed. The Easter attractions for week April 6 are: Ford's, Frank McIntyre in 'Spobs'; Academy of Music, Robert Hilliard in A Fool There Was; Auditorium, The Million.

Eva Tanguay heads the bill at the Maryland this week. Others include Thomas J. Ryan, Ruehfield co., Charles Cartmell and Laura Harris, Ray Lawrence and Anna Armstrong, Weston, Fields and Carroll, Strength Brothers, and Rolf's spectacular sketch, The Courtiers.

Grimes's Cellar Door is at Holliday Street 1-6.

The Big Review is billed at the New Empire 1-6, and the Big Banner Show holds the stage at the Gayety for the same period.

I. BARTON KREIS.

IN WASHINGTON THEATRES

Pomander Walk Pleasing As Always—Anna Held Cordially Received—Success of the Columbia Players —Dave Lewis, Funmaker

(*Special to The Mirror.*)

Pomander Walk, Louis N. Parker's refreshingly restful and beautiful play, entertainingly interesting in every moment of its presentation of the delightful exploitation of English manners of the eighteenth century, another of the latest visitors to the Belasco Theatre, after numerous announcements drew a big succession of large houses during the week. President Taft and a large party occupying two boxes honored the opening performance by their presence.

The National Theatre was attended by very large audiences during the past week's engagement of Anna Held, who was, as usual, surrounded by a notably and talented co., and big beauty chorus in the popular musical comedy, Mlle. Innocence, which was again presented with all its noted lavish display in scenic splendor and handsome costuming. Miss Held, who has not been seen in this city for upward of two seasons, received a most cordial welcome, and was the recipient of many honors. Harry Watson, Jr., fills the leading comedy role of Hara Pettingill, the detective, with distinct success, his varied specialties of a most enjoyable character meeting with great favor.

The success of the Columbia Players seems to be well assured, the same extraordinary volume of business that marked last season's patronage up through the closing weeks is remarkably noticeable again in this year's commencement with audiences that have completely filled the house at every performance since the opening. Mrs. Dane's Defense, the second week's offering, proved an interestingly strong selection in that it brought forward in a most acceptable light and proper person this popular stock organization in the very attractive cast of characters of the play which afforded admirable opportunities for individual success. In the leading role of this very clever Henry Arthur Jones's four-act comedy-drama Frances Neilson again was the popular leading favorite with her audience, presenting a most intelligent and artistically enacted portrayal of a difficult and involved characterization which was praised in all respects for a studious conception and effective interpretation, a portrayal of skill and finesse that won strongly the extended favor of the very large gatherings of the week. Edwin H. Robins further strengthened his hold upon the esteem and favoritism in the character of Sir Daniel Carteret, giving a finished and most graceful portraiture executed in a most artistic manner. Aline McDermott made her first appearance with the co. in the role of Lady Eastney creating a most pleasingly favorable impression. George W. Barbier was excellently placed in the character of Mr. Bulsom-Porter, and Julia Blanc as his gossiping wife was excellent in the presentation of a disagreeable role. Other parts, outlined strongly and cleverly played were the Canon Bonsey of Carson Davenport, James Risby of Godfrey Matthews, Detective Fendick of Stanley James, Adams of John M. Kline, Wilson of Jerome Renner, Lionel Carteret of J. Hammond Daly, and the Janet Colquhoun of Doris Wooldridge.

One of the cleverest and most enjoyable of musical farce comedies seen at the Academy of Music this season was that of the past week, Don't Lie to Your Wife, interpreted by a large and talented co. headed by that excellent comedian, Dave Lewis, who furnished unlimited amusement in the leading role of Amos Dompeldae, one of the most eccentric and delightful of liars, side splittingly funny. A strong support was seen in Sam Rose, Egbert Armitage, Virginia Stewart, Edna Roland, Gladys Wilcox, Estelle Vernon, Nell Love, and Eleanor Frey.

Holy Week announcements at the different theatres are: A Romance of the Underworld at the National, Over Night at the Belasco, the Columbia Players presentation of the farce, Billy, at the Columbia, and The Penalty at the Academy of Music.

Owing to the very unfavorable reception accorded the presentation of The Bride of Messina at the Belasco Theatre Tuesday afternoon with a cast that included Eric Blind, Mr. Cushman, Leslie King, Carol Daly, Mr. Thomas, Henry Edwards, and Miss L. Campbell, Madame Alexandre Wiarda canceled the engagement for the Thursday matinee and returned to New York.

The Washington Symphony Orchestra closed their Winter season with their fifth concert at the Columbia Theatre Tuesday afternoon with one of the largest of audiences. The concluding programme was one of the richest and attractive in musical interpretation that reflected universal praise upon the organization and genuine credit for the conductor, Heinrich Hammer. Alois Trinka, a European violinist of reputation, was the accomplished soloist. The season has been one of the best of years from a successful financial standpoint.

Alice Neilson and her co. from the Boston Opera House in the operatic concert given at the Columbia Theatre last Friday afternoon attracted a very large audience. The programme presented solos, arias, duets, and the third act in costume of Rossini's sparkling opera, The Barber of Seville, with singers in concert and support comprising Eloise Gagneau, Alfredo Ramella, Jose Mardones, Rodolfo Fomari, and Luigi Tavecchia.

A notably excellent bill was that presented during the past week at Chase's, strongly praised and thoroughly enjoyed by audiences that tested the capacity, the big headliner being the novel wordless play, The Apple of Paris, presented by a French co. of pantomimists and comedians, led by the premiere danseuse, Mlle. Minnie Amato, a picturesque and vivid glimpse of the Latin Quarter in two scenes. Madame Adelaide Norwood, the accomplished prima donna soprano, in an extensive repertoire of operatic airs and popular selections. A real comedy drama and realistic presentation by Adele Von Ohl and her big trained horse Delmar of Augustus Hornbrook's Cheyenne Days. A realistic and laughable reproduction of the annual frontier celebration day with incidental sports presented by a clever supporting co. of seven that scored a big success. Maud Hall Macy and co. in Clay Greene's comedy, A Timely Awakening. Weston, Fields and Carroll in comic dance songs. Mr. Quick-aquick, an amusing caricaturist, and the clever Weavers in The Butterfly and the Archer. Headliners for the week of April 1 include Jesse L. Lasky's production of William C. De Mille's, In 1900, and Edmund Stanley and co. in Love's Garden.

Everett Butterfield has been here for several days consulting with his manager, E. G. Craerio, on matters relative to the Butterfield Players' stock engagement which opens at the Belasco April 15. The opening play being Brown of Harvard.

At the Gayety Theatre Jack Singer presented the two-act musical farce, Painting the Town, with Pete Curley as Michael Hogan and Will Halliday as Martin Brogan, two very capable Irish comedians, assisted by a large co. of excellent amusing caliber. The attendance ruled big. The Midnight Maidens commenced April 1.

The Big Review, one of the best of the Lyceum Theatre attractions this season, drew large crowds. A cracker-jack co., headed by Frankie Heath and Harry Le Van. The Gay Widows commenced April 1.

Mrs. Christian Hemmicks's wordless play, On the Love of Echo, and a number of Oriental and classical dances will be given under society patronage and direction at the Belasco April 12, for the benefit of Neighborhood House, a social settlement in need of financial aid. La Reve, Danse, en Crinoline, is to be one of most picturesque of the terpsichorean features.

Carmen Melis, prima donna soprano of the Chicago Grand Opera co., for some unexplained reason, disappointed her managers Saturday afternoon, when she failed to appear at the Belasco Theatre to sing the name part in the grand opera of Aida, the bill for the matinee. Fortunately, Alice Eversman, a noted young Washington singer, was located and the opera was presented and sang that afternoon with splendid effect, Miss Eversman scoring a brilliant success.

From New York comes the announcement that David Belasco's newest production, The Governor's Lady, is to have its tryout in Washington late in April, with Emmett Corrigan in the principal part. It is Mr. Belasco's intention to make this play the opening attraction at the Republic Theatre, New York, next season, the first performance to take place on Labor Day. Mr.

NEW YORK THEATRES.

KNICKERBOCKER Broadway and 38th St.
Evenings, 8—Matinees, Wed. and Sat.
Charles Frohman, Klaw & Erlanger, Props.
KLAW & ERLANGER Present
OTIS SKINNER
By Arrangement with CHARLES FROHMAN
in "AN ARABIAN NIGHT."
KISMET
By EDWARD KNOBLAUCH. Produced and Managed by HARRISON GREY FISKE.

EMPIRE Broadway and 40th Street.
Evenings at 8:20.
Matinees, Wed. & Sat., 2:15.
Charles Frohman - - - Manager
LIEBLER & CO.'S Centenary Celebration
Production of CHARLES DICKENS'
OLIVER TWIST
with a special cast, including
NAT C. GOODWIN, LYN HARDING, CONSTANCE COLLIER, MARIE DORO

LIBERTY 42d St., West of B'way
Evgs. 8:15.
Mats. Wed. & Sat. 2:15.
KLAW & ERLANGER - - Managers
HENRY MILLER
IN
THE RAINBOW
By A. E. THOMAS

FULTON 46th St. n'r B'way. Phone 3400 Bryant. Eve. at 8:15.
Wed. & Sat. Mats. 2:15.
HENRY B. HARRIS Presents
WALKER WHITESIDE
The Typhoon

GEO. M. COHAN'S THEATRE, Broadway and 43d St. Evgs. 8:15
Matinees Wednesday and Saturday
COHAN & HARRIS present
Geo. M. Cohan's Most Popular Musical Farce
45 Minutes From Broadway
GEO. M. COHAN as KID BURNS
SALLY FISHER as MARY

NEW YORK THEATRES.

NEW AMSTERDAM Theatre, 42d St., West of B'way
Evgs. at 8:15. Mats. Wed. & Sat. at 2:15
KLAW & ERLANGER present
The New Musical Comedy
The Man From Cook's
From the French of Maurice Ordonneau. English book and lyrics by Henry Blossom. Music by Raymond Hubbell. Staged by Ben Teal.

HUDSON Theatre, 44th St., nr. B'way
Evgs. 8:15. Mats. Wed. & Sat.
THE RIGHT TO BE HAPPY
A new play by H. Kellett Chambers,
With
DOROTHY DONNELLY
and EDMUND BREESE

HARRIS Theatre, formerly Hackett, 42d St. nr. B'way. Evgs. 8:30. Mats., Thurs. & Sat.
HENRY B. HARRIS presents
THE TALKER
by Marion Fairfax.

GAIETY Broadway and 46th Street.
Evgs. 8:20. Matinees Wed. and Sat. 2:15.
COHAN & HARRIS Present
OFFICER 666
A Melodramatic Farce by Augustin MacHugh
With GEORGE NASH
and WALLACE EDDINGER

CRITERION B'way & 45th St.
Evgs. 8:15. Mats. WED. & SAT. 2:15.
CHARLES FROHMAN - Manager.
WERBA & LUESCHER present
MR. LOUIS MANN
in his greatest success
Elevating a Husband

BELASCO 44th St., nr. B'way. Evgs., $1.50
Mat., Thur. and Sat., $1.50
DAVID BELASCO presents
DAVID WARFIELD
In a new play by David Belasco
THE RETURN OF PETER GRIMM

REPUBLIC West 42d Street. Evgs., $1.50
Mats., Wed. and Sat., $1.50
DAVID BELASCO Manager
DAVID BELASCO presents
A New Comedy Drama, THE WOMAN By William C. De Mille.
With a Cast of Exceptional Merit.

Corrigan has entered upon a two years' contract with Mr. Belasco.

The Imperial Theatre, which is under the new ownership of Dr. S. Galeski, of Richmond and Norfolk, and under the management of S. T. Kirby, also manager of the Casino, commences a musical season April 1 with the Imperial Musical Comedy co., under the direction of Low Morton, presenting Florodora.

Anna Held brought her season to a close in Washington Saturday night. The comedienne is to be featured in Ziegfeld's new entertainment, which is to be produced at the Moulin Rouge, New York, next month.

The Heinrich Hammer String Quartette gives their second concert at the Columbia Theatre Tuesday afternoon. Professor Hammer is ambitious to make his quartette one of the foremost in the country, and because of his success in building up the Amsterdam String Quartette before coming to this country is receiving strong encouragement. The programme will include Haydn's "Emperor Quartette," the movement of which is the famous "Austrian Hymn," and the "First Quartette in E Flat Minor," by Mendelssohn.

Lew Dockstader's Minstrel tour for the season ended in Washington with the engagement here.

It is interesting to note the statement made that Alexandra Viarda's personal representative and stage director is Baron J. J. von Schiller, who is a direct descendant of Frederic von Schiller, the famous German poet and dramatist, and author of the four-act drama The Bride of Messina, which Madame Viarda presented with such ill luck.

JOHN T. WARDE.

THE WEEK IN PHILADELPHIA

The Red Widow, Red Rose, and Rose Maid, All in One Week —A Social Pirate Seen for First Time

(*Special to The Mirror.*)

PHILADELPHIA, April 2.—The local theatrical horoscope is ever changing and this week there was one new arrival in town which has been seen here before, when it made its premiere last season. At the Adelphi the new arrival is Valeska Suratt in the very sumptuously staged and tuneful Red Rose.

There seems to be an abundance of offerings in town just now that have in their title either red or rose. Raymond Hitchcock in The Red Widow will close this week a very successful engagement at the Forrest. The Rose Maid, a new musical play presented by Werba and Luescher, made its local debut at the Chestnut last week, playing a very short engagement which closes Saturday night.

Sumurun, the new wordless play of Professor Max Reinhardt, had a very auspicious opening last week at the Lyric and was received very favorably.

At the Garrick Rose Stahl in Maggie Pepper is still the attraction, and this popular play by Charles Klein is drawing many every night.

The Broad is dark during Holy Week.

Trixie Friganza in The Sweetest Girl in Paris, at the Walnut, is in her fourth week, and business is so good that the run will be continued as long as possible before being sent to Boston.

A Social Pirate, a new play by James Frances Cooke, made its first appearance on any stage at the Chestnut, where it was produced by the Orpheum Players. The press criticisms were very favorable, taken as a whole, and as many of the situations were local ones it aroused considerable interest. In the play the family skeletons of many prominent in social life are rattled and some very amusing situations arise as a consequence. In dialogue A Social Pirate adopts the quick conversational style, and at times clever witticisms and epigrams that linger in the memory float over the footlights. The acting throughout showed just the proper spirit. William Ingersoll excelling in the semi-serious, semi-humorous role of Sydney Cutting. Wilmer Walter was likewise excellent, and the acting of Virginia Powell was very excellent in the role of the leading woman. This week the attraction at the Chestnut is The Holy City.

A new Viennese opera, The Rose Maid, scored a big success last week at the Chestnut Street Opera House, the cast being able to sing and the chorus being composed of many really pretty and sprightly girls. Adrienne Augarde in the leading role charmed with her sweet voice and was supported by a good cast. Edith Decker also sang well, and Juliette Dika was very chic in the role of a chaperon. J. Humbird Duffy revealed a very pleasing tenor voice, and the comic contributions of Shean and Gallagher also seemed to be appreciated. Bruno Granichstaedten is the composer, and hitherto unknown.

Sumurun, the wordless play which has been discussed on both sides of the continent, arrived in this city last week and made a profound impression. It is sort of unfair to call this drama a novelty, but it certainly was a play of a novel character, so skillfully executed by an able cast that it raised the art of pantomime to a rare degree of potency. The rich Oriental setting helped to make the play impressive. Camilla Eibenschutz played the title-role, and was supported by the original imported cast which produced Sumurun in Berlin and London.

At the Grand last week Polly of the Circus was the attraction, and it was presented in an artistic style. The play revolves around a gripping love story and also offers two forms of stage amusement, the drama and the tented ring. Brewster's Millions, one of the best liked comedies on the American stage, is this week's attraction at the Grand, with Louis Kimball starring, supported by a competent New York co.

The Case of Becky, with Frances Starr in the leading role, closed last week at the Broad, where the interest in this interesting and compelling drama by Edward Locke showed no signs of diminishing.

Keith's offers a high-class vaudeville bill that includes Rolfe and his Rolfonians in a delightful musical melange. The Bison City Four also pleased. Joseph Howard and Mabel McCane were here for the first time together in a clever musical sketch, while the always popular Thomas A. Wise rounded the bill with an able presentation of his well-known act. A Chip off the Old Block.

A miniature comedian, Master Gabriel, in an entertaining sketch, Little Kick, headed a good bill at the William Penn. A delightful actress who also possesses vocal talents, Mlle. Olga Petrova, was also a big success, and the other bits contributed by the rest of the bill made the entire programme a success.

The Emerson Club, composed of students of the National School of Oratory produced a clever Dutch farce last week, The Loan of a Lover, at the New Century, in aid of the Home and School League. Those taking part included Misses Craven, M. Stevens, M. Moll, Montague, Harris, and G. Ayres.

John McCormack, the celebrated Irish tenor, who made his reputation in this city several years ago in grand opera under the direction of Oscar Hammerstein, gave a splendid recital Friday night, March 29, at the Academy of Music. The big auditorium was packed and McCormack sang a number of operatic selections.

Kubelik, the great violinist, and the Philharmonic Society of New York, under the baton of Joseph Stransky, gave an exceptionally fine concert on March 30 in the Metropolitan Opera House. The S. R. O. signs were up.

The musical season is rapidly drawing to a close and the Philadelphia Orchestra has only two more concerts in its regular season. Last week Madame Gerville-Reache was the soloist, and for the first time here a lyrical poem in four parts by Edward Grieg was heard. The symphony was from Schumann.

At the American this week there is being produced one of the old-time favorite melodramas, The Two Orphans. Jack Gagnon appears in the heroic role of Chevalier De Vaudrey, and the two orphans are portrayed by Grace Huff and Florence Hill.

Next week, as a special attraction, there will be a stock co. production of Romeo and Juliet. Special scenery has been prepared.

J. SOLIS-COHEN, JR.

FROM THE WINDY CITY

Nazimova Made New Friends at the Illinois—Never Homes Welcomed by Tired Business Men, Who Are Accused of Cachinnation—Ha!

(*Special to The Mirror.*)

CHICAGO, April 1.—Nazimova in The Marionettes delighted large audiences during the past week at the Illinois Theatre. The supporting cast came in for general approval. Among those especially to be commended may be mentioned Arthur Lewis, Frank Gilmore, and Edward Fielding not forgetting that capable actress, Grace Carlyle.

At the Garrick Theatre Lew Fields's The Never Homes, with George W. Monroe as the stalwart "lady" star, had a week of gladsome dalliance with the suffragette theme, presented with inconsequential lightsomeness to crowds of cachinnating "tired business men" accompanied by their wives, or otherwise. George Monroe is a great—in a double sense—Chicago favorite, and one of the few men on the stage to-day who can delineate female character without offense. He added to his list of admirers by his amusing work in The Never Homes. Jess Dandy and Al. Leech created a lot of fun. Helen Hayes, Lillian Herlein, Vera Finlay, and the clever dancer, Rosalie Clifford, made individual bits of gratifying proportions. The Never Homes is a sure cure for the "blues," and has ministered to full houses of laughing convalescents during the last week. The Garrick is dark this week.

Mlle. Chapine, the prima donna of The Rose of Panama, will appear next Autumn in The Grove, a new comic opera by our own Pixley and Luders. John Cort will manage the enterprise.

In honor of Thomas W. Ross the Drama Club of Evanston gave a tea drinking in the parlors of the First Presbyterian Church at 2.30 o'clock last Thursday afternoon.

A Romance of the Underworld, augmented by Paul Armstrong into a three-act play from his vaudeville one-acter of the same title, will be offered at the Studebaker April 7. Holbrook Blinn will appear in it.

It is uncertain what the Drama Players will do after their engagement at the Lyric comes to an end. As to the Western tour, it is stated that there are questions as to performances in Denver, Kansas City, Omaha and similar art centers. There is a possibility that John Cort may carry them, by comparatively easy stages, to San Francisco for a fortnight or so of repertoire; and it is whispered that the husband of Ancella Hunter, author of Quid, will present them at his theatre in Los Angeles. If the latter move is made it is permitted that Quid will develop surprising popularity.

For lack of authoritative information, it is not possible to say whether it is grand opera or musical comedy, but still it appears that plans are going ahead for the production here in June of the musicalization of Uncle Tom's Cabin by Arthur Pryor and Joseph Frederick. Their scenario gives the piece four scenes—the first placed in Uncle Tom's cabin, the second at Shelby's house in Ohio, the third on a Mississippi River steamboat, and the last on a plantation.

That is the way O. L. Hall of the "Journal" leads us to a cataclysm: "Elizabeth Brice, Charles King, Margaret Morris, and Gladys Hall have been added to the cast of A Winsome Widow, which, as I often have told it in separation down East. One of these players attended a professional matinee at the Chicago Opera House last year. She approached the box-office and asked for a ticket, saying: 'I'm Gladys Hall.' 'So am I,' said the man quietly convinced on the other side of the wicket."

The Princess Theatre will be dark all but one day of the present week. Bunty Pulls the Strings moved out Saturday, and Durand Velier's new play, Within the Law, will not receive it until Saturday, April 6. Emily Stevens and William B. Mack will have the leading roles in Mr. Veiller's drama.

Within the Law, which will follow Bunty Pulls the Strings at the Princess Theatre, will open next Saturday evening.

It is encouraged that a new directory has been added to the faculty of the Chicago Musical College in Maurice Rosenfeld, pianist and critic, who has been identified with the institution for some twenty years. His present status only elevated.

The Never Homes closed at the Garrick last Sunday evening. The house will be dark a week to give the refurbishers a chance. Robert Mantell's engagement in Shakespearean repertoire begins Monday night, April 8.

Last Wednesday at the matinee Louisiana Lee reached its three hundredth performance at

(Continued on page 22.)

NEW YORK THEATRES.

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AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MONTGOMERY.—GRAND: Frank Mcintyre in Snobs March 18 delighted large audience. Polly of the Circus 22; very enjoyable performance; pleasing good-sized houses.—MAJESTIC: Perschi-Gypsene co. in The Belle of Richmond 18-23; greatly pleased; good-sized houses.

MOBILE.—THEATRE: Frank Mcintyre in Snobs March 22, 23; good co.; pleased fair business.—LYRIC: Viola Allen in The Herfords 30 pleased.

ARIZONA.

PHOENIX.—EMPRESS: World's Fair Stock co. in When We Were Twenty-one and Charity Ball March 18-24; fine co.; capacity business; co. includes Cleo Madison and Ted MacLean, and in the supporting co. are William Brunton, Robyn Adair, Robert Williamson, Joe Detrick, Lee Jencks, Chet Diedterich, Lois Bolton, Helen Carewe, Frances Williamson, Blanche De Armond, with Harry Marshall scenic artist, and the co. is under management of Ernest Shipman and Phil A. Klifoil.

ARKANSAS.

LITTLE ROCK.—KEMPNER: Sheehan Opera co. in Bohemian Girl and Tales of Hoffman March 14, 15; excellent co.; poor business. The Barrier 22 pleased. Pinafore 25 pleased fair house.

HOT SPRINGS.—AUDITORIUM: The Barrier March 25 pleased good house. Beverly of Graustark 30 pleased fair house.

CALIFORNIA.

LOS ANGELES.

Elsie Janis and Joseph Cawthorn Always Welcome Visitors—The Landslide Pleased.

An attraction of merit and enjoyability is that of The Slim Princess at the Mason March 16-23. Elsie Janis appears in the title-role, and is a happy and charming embodiment of the character. The old-time and favored comedian, Joe Cawthorn, is still the happy adjunct to the co., and he received many a hearty hand. The chorus is especially noticeable for duty and fancy gowns, and the whole piece is given with a vim and snap. The attendance for the week was exceptionally heavy. The advance sale of seats for The Pink Lady is evidence of another biz week's business 25-30.

The Landslide attracted no little attention at the Belasco 18-24. It is a light, brilliant comedy with many humorous situations, and the entire co. gave a most thorough presentation of the piece. The piece will run for a second week.

At the Burbank 17-23 Seven Days is finishing its second week's profitable run. This play has been produced by the local stock co. in a most creditable manner. Commencing 24, Captain La Fitte.

William Faversham, supported by Julia Opp in The Faun, played to a week's successful business at the Majestic 18-23. This comedy is proving exceptionally pleasing, and the support given deserves the highest commendation. For 24-30, motion pictures of Sarah Bernhardt in Camille and Madame Rejane in Madame Sans-Gene will be given for the first time in America.

At the Auditorium 18-23 the Durbar in Kinemacolor is being produced. The gorgeous display in colors in these magnificent pictures is really wonderful and unsurpassed. Prince Sarath Ghosh, of India, now visiting this city, has been retained by the management of the Durbar pictures to lecture at each performance, explaining the various pageants and other interesting features. These pictures will probably run at the Auditorium for at least two weeks longer.

Kolb and Dill, who were given in San Francisco recently such a tremendous reception, will come to Los Angeles for an engagement of four weeks at the Majestic, commencing June 2.

Arrangements have been completed for a benefit performance to be given for George Fuller Golden at the Majestic Sunday matinee, 24. Fifteen big acts from the various theatres in the city have already volunteered, and it is expected the programme will be closed with at least twenty-two acts on the list, making one of the biggest performances ever been seen locally at a benefit performance.

Louise Dresser, the popular star of musical comedy, will head the Orpheum role 25-31. Added to her former repertoire will be many new song successes.

"Pop" Fischer and Harry James, who have taken over the Lyceum, have installed in their house Fischer's Follies co., which is now playing The Never Homes and The Song Birds. There is much ginger in the performance and the entertainment is quite satisfactory.

DON W. CARLTON.

OAKLAND.—MACDONOUGH: Excuse Me March 18-20 pleased excellent business. Madame X 21-23 pleased packed houses.—LIBERTY: Bishop's Players in Paid in Full 18-24; well cast; attendance good.—COLUMBIA: Columbia Stock in The Aviators 17-23; satisfactory performances and business.—ORPHEUM: Valerie Bergere headed bill 17-23; attendance above average.

SAN JOSE.—VICTORY: Newlyweds March 17 pleased. Ed. Redmond co. in Tennessee's Pardner 11-17 pleased big business.

COLORADO.

DENVER.

Over Night Aroused Much Mirth—Katherine Grey Entertained After Her Perilous Venture.

At the Tabor Over Night was the attraction March 18-23, which occasioned unlimited merriment. Arthur Arlesworth came on from New York city to appear in his original role, and Philip Bartholomae, the author, was present during the week, and will accompany the production to the Coast. Tom Emery as Richard Kettle made a good impression. The Heart Breakers 24-30.

The Bohemian Girl came to the Broadway 18-23. Among those meriting special mention are: Blanche Morrison, John R. Phillips, and Hattie Bell Ladd. The Deep Purple 25-31.

Katherine Grey and a fine co. opened as headliners at the Orpheum 18-24, presenting for the first time on any stage, Above the Law, a dramatic sketch adapted from the French by McKee Rankin. Miss Grey is a favorite, and was royally welcomed at each performance.

Mr. and Mrs. Peter MacCourt are once more back in town, after a delightful visit to the Panama Zone.

Mr. and Mrs. Elitch-Long departed during the week for New York city to sign the contracts for the co. to occupy the house at the Gardens this coming Summer. It is rumored the co. will be the best ever brought to this famous Summer stock house. There is also a persistent rumor that Maude Fealey and her husband, James Durkin, will be at the theatre at Lakeside this Summer with a stock of their own. Miss Fealey is a great favorite here in her home town, and can be assured of a loyal patronage if she and her husband decide to locate a stock in Denver. The co. at the Orpheum last year was very good, but the location of the Orpheum in the heart of town is not satisfactory for Summer purposes, and it will be a wise move to go to the White City instead.

Katherine Grey is house guest of Dr. and Mrs. E. P. Hershey this week. The Orpheum management sent a taxi two hundred miles on Saturday last to rescue Miss Grey and her co. who were on one of the trains stalled by a raging blizzard. The return to Denver occupied seventeen hours, and most of the way the auto had to be driven on the railway ties. Occasionally a snowdrift had to be dug through, and Miss Grey took her turn with the shovel to keep from freezing. Miss Grey was prostrated when Denver was reached late Sunday, and had to be attended by a physician.

GRANVILLE F. STURGIS.

COLORADO SPRINGS.—OPERA HOUSE: Deep Purple March 21: first-class co.; good business. Madame Sherry 22: fair house. The Heart Breakers 23 pleased.—ITEM: Stock season will soon open. Colorado Springs is recognized by many managers as being one of the best twenty-week Summer stock in the West. Stock to open May 6. Special organized cast.

CONNECTICUT.

BRIDGEPORT.—LYRIC: What Happened to Jones never had a more vivacious presentation than by the Frank Carpenter Stock co. March 25-30. John Carroll, James Devine, and Helene Strickland shared honors with Mr. Connese as Jones. A noteworthy incident of the week was the appearance of Louise Gilcriet, of this city, as Mrs. Goodly—her first local professional appearance in several years, and a distinct success. The Wife 1-6.—POLI'S: An "every act good" bill 25-30, was headlined by Aubrey Mapie. George Betts, and old warhorse Mark Sullivan, with half a dozen pretty (yes, they really were!) girls in Miss Captain Kidd. Josephine Isleth and co. and Lewis and Dody contributed to enjoyment, as did Richards and Kyle, the Gravers, and Romalo and Delano. Paul Conchas's act would have lost half its attractiveness without the genuinely funny antics of the comedian assistant, who deserves having his name on the programme in type as big as Conchas's.

WILLIAM P. HOPKINS.

HARTFORD.—PARSONS: The Indiscretion of Truth March 21-23 drew three large and well-pleased audiences. The comedy-drama was finely presented by the sterling actor, Robert Edeson, in which he was given the best of support by a most excellent co. that consisted in main of Katherine Emmett, Henry Mortimer, Richard Purdon, Irene Moore, Anne Meredith, Dan Coltrer, Mrs. Thomas Whiffen, Edwin Holland, Beverly Sitgreaves, Kate Wingfield, Lem Learning, and Frank Cooper, an English actor who had been especially engaged for the character he portrayed with rare charm, ease and rose. The always popular John Mason in As a Man Thinks 26, 27: captivated good-sized audiences. The Million 29, 30, followed week of 1 by the wonderful Durbar pageant in Kinemacolor.—POLI'S: The Vassar Girls 25-30. McConnell and Simson and Richer's Comedy Circus were the main factors. A. DUMONT.

WATERBURY.—POLI'S: Russian Dancers March 22 pleased large house. The Million 27 pleased big business.

NEW BRITAIN.—RUSSWIN LYCEUM: The County Sheriff March 23: good return.

FLORIDA.

JACKSONVILLE.—DUVAL: Ahern Opera co. in Tales of Hoffman, Il Trovatore, and Ladia di Lammermoor March 19, 20: good co.; fair business. Lillian Nordica in concert 21 delighted good business. Paul Gilmore in The Bachelor 24 pleased fair business.—ORPHEUM: Nederveld's Monkeys, Vagabond Trio, Archer and Carr, Horton and Lafricks, and DeLisle 24-30 pleased good business.—ITEMS: Manager Belcher, of the Duval, has recovered from his recent illness and is again at his office. —Members of the Labin co. were entertained at a box party at the Nordica concert by Adelaide Dodge, former secretary of the Duval Theatre.

GEORGIA.

MACON.—GRAND: Ahern Opera co. in Tales of Hoffman March 18 pleased fair house. Viola Allen in The Herfords 23 pleased.

NEWNAN.—AUDITORIUM: Cohrn's Minstrels, with Charles Gano, March 23 pleased fair business.

ROME.—OPERA HOUSE: Paid in Full March 22: good co.; fair house.

IDAHO.

BOISE CITY.—PINNEY: Miss Nobody from Starland March 20, 21: great satisfaction. Schumann-Heink 23: great favorite here; packed house.—ORPHEUM: Le Moyne Stock co. in The Parish Priest 18-23: fair business.

ILLINOIS.

ALTON.—TEMPLE: Dominent Ninth Concert March 7: capacity. White Elephant 12, 13 (Elks' benefit): big success. Blanche Bates 23: entire satisfaction. Halton-Powell co. opened in Two Married Men 24-30.—ITEM: Minor S. Watson, of the Nobody's Widow co., is spending time off the stage with his mother, Mrs. H. P. Rodgers, at Alton, making daily trips between Alton and St. Louis.

BLOOMINGTON.—CHATTERTON: A Texas Ranger March 16: fair, to good business. Mutt and Jeff 20 pleased good business. Blanche Bates in Nobody's Widow 22: excellent co. and business. The Servant in the House 25 pleased fair house. Maude Adams in Chantecler 26: delighted capacity.

QUINCY.—EMPIRE: Oscar Cook Stock co. March 18-22: successful engagement. Plays: Miss Petticoats, The Man and the Girl, A Southern Spy, St. Elmo, The Miscreants, At Piney Ridge, Mysterious Man, Little Women 23: very capable co.: splendid production: excellent satisfaction.

AURORA.—GRAND: Miss Hajos in The Spring Maid March 22: excellent co.; very good business; pleased immensely. Louisiana Lou 24: two performances: good co.; capacity: pleased. The White Squaw 25: fair business.

CAIRO.—OPERA HOUSE: Fortune Hunter March 8 delighted S. R. O. Girl of My Dreams 14: well received by good business. The Wolf 16: two fair houses. Three Twins 18 canceled: co. disbanded 16.

CANTON.—PRINCESS: Servant in the House March 20: good co. and business. Hoover Stock co. 25-30 (return): opened well.

DIXON.—OPERA HOUSE: Rosalind at Bed Gate March 21: good co. and business. Thelma 23, 24: good co.: fair houses.

PRINCETON.—APOLLO: Lyman Howe March 12 pleased full house. Louisiana Lou 25 pleased big business.

MORRISON.—AUDITORIUM: Rosalind at Bed Gate March 19 pleased fair business.

INDIANA.

TERRE HAUTE.—GRAND: Let George Do It March 17-20 pleased large business. Howe's Travel Festival 21, 22 to big business. Tyrone Power in The Servant in the House 23: failed to arrive for matinee on account of flood on New York Central lines. Julian Eltinge in Fascinating Widow: house sold out, but failed to come on account of snowstorm.

GOSHEN.—JEFFERSON: Alvarado Players March 18-23. Plays: The Westerner, The Minister and the Maid, The Price of Silence, The Tie That Binds, Captured by Wireless, A Runaway Match, and The Girl of Eagle Ranch: large business: good satisfaction.

HAMMOND.—THEATRE: Fantasma March 24 satisfied good house.—ORPHEUM: Cowboy Girl 18-21 pleased capacity.—ITEM: After a strict inspection by the State fire authorities both houses were found to have complied with all regulations.

RENSSELAER.—ELLIS: On the Road to Casa Grande March 22: best co. this year: pleased capacity. Roy Foster and Josephine Randall headed cast.

MUNCIE.—WYSOR GRAND: The Round-Up March 11, 12: excellent co.; good house. Excuse Me 16 pleased two good houses.

HUNTINGTON.—THEATRE: Louisiana Lou March 18 pleased good business. Girl of My Dreams 22: S. R. O.: one of season's best.

WABASH.—EAGLES': May Irwin in She Knows Better Now March 19: excellent co.: fair business.

MICHIGAN CITY.—Adams and Gahl in The Two Admirals March 21-24 pleased good business.

CONNERSVILLE.—AUDITORIUM: McIntyre and Hyams in The Girl of My Dreams March 25: delighted capacity.

ANGOLA.—CROXTON: May Irwin March 25 deserved S. R. O. Lyman Howe 27: big house.

FRANKFORT.—BLINN: Louisiana Lou March 20 pleased capacity.

IOWA.

IOWA FALLS.—METROPOLITAN: The Lion and the Mouse March 23: good business: pleased immensely: excellent cast, headed by Robert Blaylock and Hedda Laurent, included John Caylor, Myra Jefferson, Vivian Damond, and T. J. Comerford: production adequate in every way and on a par with other attractions of the United Play Co.—ITEMS: Elbert and Getchell, the Des Moines managers, have installed in the Unique Theatre, in that city a pipe organ at a cost of $5,000.—Catherine Proctor is being starred in The Easiest Way in the Midwest.—Raymond L. Bond, formerly of this city, is now a member of the Lester Lonergan Players at New Bedford, Mass., having closed recently with the Tess of the Storm Country co. Louise Blakely (Mrs. Bond) is also a member of the co.—The Western Lion and the Mouse co. will lay off at Rock Island for Holy Week and Mr. and Mrs. Blaylock will spend the week at their home in Des Moines. Mr. and Mrs. John Caylor (Myra Jefferson) will tarry in Chicago-town during the lay-off.—Robert Blaylock, who is playing Ryder in The Lion and the Mouse co. this season, is general manager of the German-American Monoplane Co., which has its headquarters at Topeka, Kan. The co. is making a flying machine and will demonstrate it at aviation meets in the West and Southwest the coming season.—It is reported that F. M. Shartzlee, of Des Moines, who was formerly ahead of Buster Brown, will re-enter the show game again this season, and either manage the airdome at Des Moines or put out a co. under canvas.—Joe Totten, formerly stage-manager with the Ferris forces in the Twin Cities, has stepped into the spotlight as an author, and his Cowboy and the Squaw is now being played in this territory. It is a redbot melodrama with a Western setting, the big scene of the piece being a realistic race between a horse and a steer. Diana Dewar heads a capable co.—It is announced that the Colonial Theatre at Grinnell will be booked by Klaw and Erlanger in the future. FRANK E. FOSTER.

DUBUQUE.—GRAND: Easiest Way March 21: two fair houses; pleased. Girl and the Tramp 23: two light houses. Third Degree 24: two fair houses.

ALGONA.—CALL OPERA HOUSE: Third Degree March 6 pleased large house. Cornell College Ladies' Orchestra 20 pleased fair house.

GRINNELL.—COLONIAL: Dramatic Club of University of Iowa in The Other Fellow March 21 pleased fair house.

DAVENPORT.—BURTIS'S: Girl and the Tramp March 24: fair house. The Gamblers 29 drew well and pleased.

WATERLOO.—THEATRE: Stetson's U. T. C. co. March 20 pleased two good houses despite storm. Third Degree 23 pleased two good houses.

CLINTON.—THEATRE: Lorens Brothers March 18-25 pleased fair business.

KANSAS.

ARKANSAS CITY.—BANNEY'S FIFTH AVENUE: George Dameral in The Heart Breakers March 19 pleased capacity. Maybelle Fowler Stock co. 25-30: opened well.

WINFIELD.—GRAND: George Dameral in The Heart Breakers March 19 pleased big house.

HUTCHINSON.—HOME: Sidetracked March 16 pleased two good houses.

KENTUCKY.

LOUISVILLE.

Excuse Me One of Season's Hits—Mother Well Received at the Walnut.

Macauley's Theatre was dark until March 21 when the Rupert Hughes's convulsing comedy, Excuse Me, filled a three nights' engagement to overflowing houses. It was distinctly one of the hits of the season. The Girl of My Dreams comes next, and will be followed by John Drew.

Fritzi Scheff presented Strauss's Night Birds at the Shubert Masonic Theatre 19, 20 to fine business. Velaska Suratt will be seen and heard in The Red Rose 25, 26.

The now famous home play, Mother, was the attraction at the Walnut Street Theatre week 17-23, pleasing the press and the people. Let George Do It is underlined.

Billy the Kid, a thrilling play of the West drew largely at the Avenue 17-23; co. and scenic accessories good. The Queen of the White Slaves 24.

The Behman Show proved a winner at the Gayety week ending 23, with the Watson Sisters, Lon Hascall, and Will Kennedy featured.

The Buckingham attraction for same period was the Moulin Rouge co., with Jack Johnson, the champion pugilist, as a big drawing card.

Echoes of the successful Sothern-Marlowe engagement have not completely died away. An amusing incident of the occasion was the rude and vociferous breaking in upon an impressive portion of Hamlet by a practising band with a none to accurate rendition of "Marching Thro' Georgia."

Louisville papers announce the death in London of Telemague Kessanly, who was the husband of Rosa Green, formerly of Kentucky, and before her marriage a noted singer in concert and oratorio. CHARLES D. CLARKE.

HENDERSON.—PARK: Lewis Stock co. in Down on the Farm, Cowboy's Sweetheart, Nick Carter, Three Years in Arkansas, The Chorus Singer, Jesse James, and In Wyoming March 19-23; pleased good business. Three Twins 31 canceled.

MIDDLESBORO.—MAURING: Under Southern Skies March 22: fair business.

LOUISIANA.

NEW ORLEANS.

Forbes Robertson and Company Enthusiastically Received—Emma Bunting Welcomed.

J. Forbes-Robertson and his splendid co. appeared at the Dauphine Theatre March 25-30 in The Passing of the Third Floor Back. Both star and co. are everything claimed for them, and made an excellent impression. Viola Allen 31-6.

Frank McIntyre in Snobs was the feature at the Tulane Theatre 24-30. Myrtle Tannehill, Orlando Daly, Eva McDonald, and Roy Fairchild were the other principals in the competent cast. The play drew well and deserves its success. Bernhardt motion pictures 31-6.

The Blue Mouse was the attraction at the Crescent Theatre 24-30, with Emma Bunting playing the principal role. It has been seen here before, and this year repeated its former success. George Whittaker, William Thompson, Bertha Leigh, and Gertrude Doherty were in the cast and displayed ability. The Third Degree 31-6.

At the Lyric Theatre the Gagnon-Pollock Stock co. put on The Charity Ball in an entertaining manner. Hessie Burgess, Luella Webb, Mabel Gypsene, Herbert H. Powers, and W. H. Hurley were all prominent and effective in the cast. St. Elmo 24-30.

MEYER'S Blending Powder 25c.
Best and cheapest.

Vaudeville prevailed at the Greenwall Theatre 24-30, with Bankoff and Haskett, of the Imperial Russian Dancers, as the headliner. The other features were: Claude West, minstrel; Princess Rompage, midget; Cortano, Ingraham, comedians; Lowe and Sterling, singers and dancers; Lenet and Lowe, in a musical act; Ellis, Morrow and Fred Spencer, singers, and motion pictures made up an entertaining bill. Manager's Odyssey 31-6.

The bill at the Orpheum for week of 25-31 was excellent, and consisted of Stuart Barnes, Mrs. Gardner Owens and co. in a one-act farce, entitled The Little Bookcase; Hinton and Wooten, Bryant Harvey, Leo Salvando, Thomas E. Shandon and Arthur Millikan, Romero and Le Prince, and two good Kinodrome comedy pictures.

The Lombardi Italian Opera co. stranded here 21, and a benefit is being arranged.

J. M. QUINTERO.

MAINE.

BELFAST.—OPERA HOUSE: Mrs. Briggs of the Poultry Yard March 27: amateur talent under direction of Alice Simmons: clever performance.——COLONIAL: This new house to open second week in April: capacity 700.

LEWISTON.—EMPIRE: James K. Hackett in The Grain of Dust March 18: good performance: excellent co.: big house.

BANGOR.—OPERA HOUSE: Helen Grayce and co. in The Squaw Man March 25-30: opened to full house.

AUGUSTA.—THEATRE: Get-Rich-Quick Wallingford 2 pleased good house.

BRUNSWICK.—TOWN HALL: Russian Honeymoon March 18 pleased big business.

MASSACHUSETTS.

CAMBRIDGE.—THEATRE: Harvard Stock in Arms and the Man March 25-30: good co. and business.——HASTY PUDDING CLUB THEATRE: Harvard undergraduates in Below Zero 25, 26: excellent performances and attendance. The cast included J. Munroe, '13; G. S. Silsbee, '13; F. R. Hancock, '12; R. C. Benchley, '12; F. M. Hollister, '13; T. W. Barnes, 2d, '12; S. Nichols, '13; H. T. Deane, '12; R. S. Billings, '12; R. F. Pierce, '12; R. Clifford, '12; J. Simkins, '12; F. Gooding, '12; W. P. Tobey, '12; R. Asano, '12; W. F. Phillips, '14; W. Barnes, 2d, '12; P. K. Houston, '12; H. C. Dewey, '12; R. Richardson, '13; R. C. Sprague, '12; S. J. Sullivan, '13; F. W. Hubbell, '13; W. Roosevelt, '12; J. R. Pratt, '12; A. Strong, '12; H. Cutting, '13, and W. Bennett, '13.

NEW BEDFORD.—THEATRE: Baby Mine March 27 pleased large audience.——HATHAWAY'S: Lester Lonergan Players in New England Folks 25-30; S. R. O.——VIEN'S: Garcenetti Brothers, Lawrence and Codia, Josephine Le Roy 25-27. Sterling and Chapman, Nash and Evans, Musical Society 28-30: excellent bills: big crowds.——CAVOY: Westerman and Monahan, Evelyn Joyce 28-27. Lassley and Evans, and the Great Hilton 28-30.——COMTOUR: Dillon and Dillon, Happy Tom Coffey, Harris and Nelson 26-27. Lewis's Dog and Monkey Circus. Cassie Clifford, Horst and Horst 28-30.

SOUTHBRIDGE.—BLANCHARD'S NEW THEATRE: Vaudeville and pictures March 21-23: headed by Hathaway, Madison and March with an added feature; Kent and Whitton: good acts and very good business. Complete change of programme 25-27: headed by F. W. Homan and an all-star cast in the musical comedy entitled A Manager's Troubles; two added features: Healey and Sullivan and Jimmie Valentine; capacity houses at all performances. Master Jimmie Valentine deserves special mention.

BROCKTON.—CITY: Get-Rich-Quick Wallingford March 21: largest house of season and pleased.——HATHAWAY'S: Thompson Woods's Stock co. in Arizona 25-30: cooped to big business. Thurlow White, W. B. Freeman, Walter Kadell, Frances Brandt, Jessica Bates and Marie L. Benton deserve mention for especially good work.

LYNN.—AUDITORIUM: Morison Stock co. in The Right of Way March 25-30: capacity. C. Russell Sage, James Barrett, Wyrley Birch, Anna Cleveland, and Edna Oliver in leads.——ITEM: George Amine closed with Morison Stock co. 23. The stock co. will remain all Summer intact, save for Wyrley Birch and Anna Cleveland, who will be in Mr. Morison's Boston co.

LOWELL.—OPERA HOUSE: Spring Maid March 28-27, pleased good houses.——MERRIMACK SQUARE: Our Stock co. in Hello! Then the Deluge, by Adolf E. Burtman, 25-30 opened good business.——ACADEMY: Hatfield Stock co. in The Gambler's Luck 25-30: good offerings: fair houses.

HOLYOKE.—EMPIRE: Empire Stock co. in The Stampede March 25-30 pleased medium houses. Holly Hollis scored heavily.——ITEMS: Lucy Millikan, leading woman, has returned from vacation.—Frank Thomas, another of last season's favorites, joined co.

WORCESTER.—FRANKLIN: Frank Lo Rue in The Penalty March 25-27: good co. and business. Sam Howe's Lovemakers 28-30: S. R. O.

FITCHBURG.—CUMINGS: Polly of the Circus March 19 pleased small house. Paul Marcel and Parisian co. 22 pleased small house.

NORTHAMPTON.—ACADEMY: Taylor Stock co. 1-12: opened well.——PLAZA: Daniel Ryan in The Son March 25-28: business good.

MALDEN.—AUDITORIUM: Temple Players and Vaudeville March 18-23: good business despite Lenten season.

LAWRENCE.—COLONIAL: The Rosary March 21: good co.: large house. Get-Rich-Quick Wallingford 25 pleased S. R. O.

ATHOL.—ELLSWORTH: Home Talent Minstrels March 22 pleased very good business.

GLOUCESTER.—UNION HILL: Old Homestead March 23 pleased fair house.

MICHIGAN.

KALAMAZOO.—FULLER: May Irwin in She Knows Better Now March 18 pleased fair house. Mother 14; fine co.: well received. Pinafore 15 delighted big house. Silver Threads 16: two fair houses. Chocolate Soldier 19 delighted big audience. Nancy Boyer Stock co. 18-23 opened to capacity.

SAULT STE. MARIE.—OPERA HOUSE: Casey Jones March 20: fair house. La Mascotte (local) pleased capacity.

COLDWATER.—TIBBITTS: Flower of the Ranch March 25. Cat and the Fiddle 26 pleased.

MINNESOTA.

WINONA.—OPERA HOUSE: Al. H. Wilson in It Happened in Potsdam March 20 pleased fair house.

SLEEPY EYE.——STANDARD: Lion and the Mouse March 20 pleased good house.

MISSISSIPPI.

YAZOO CITY.—YAZOO THEATRE: Polly of the Circus March 18: very good co.: fair business. Murdock and Watson's Minstrels 14: poor co. and business. Beverly 19: very good co.: poor business. Joseph F. Sheehan Opera co. in Love Tales of Hoffman 22: good co.: fair business.

TUPELO.—Y. M. C. A. HALL: The Jess Pugh co. March 23 delighted large house.——UNDER CANVAS: K. G. Barnett Carnival co. 18-23: fair business despite rain.

JACKSON.—CENTURY: Sheehan's Opera co. March 22 pleased good house.

MISSOURI.

ST. LOUIS.

Blanche Bates and Bruce McRae Won Appreciation—Little Women at the Garrick.

That diligent and painstaking actress, Blanche Bates, brought Nobody's Widow to the Olympic Theatre March 25-30. Roxana Clayton is cleverly interpreted by Miss Bates, who does her comedy beautifully and is fortunate in having the collaboration of that splendid actor Bruce McRae, in the part of the Duke.

That light operatic classic, The Chocolate Soldier, was on view at the Shubert Theatre 24-30. The most impressive member of the present organization is Hon Bernere, who as Mrs. David Bauer is well known in St. Louis. Miss Bernere sings well and dances beautifully and makes an excellent Mascha. Others in the personnel are Lillian Pell, J. Russell Powell, Leslie Saunders, Henry Coote, and Max Richandler.

The Servant in the House was at the Century 24-30. Tyrone Power as the Drainman is a revelation in dramatic intensity and shows him as a man of depth and great art in expressing humility. Mr. Rodger as Manson, Preston Kendall as the Vicar, Betsey Bacon as Mary and David Glassford as William Smith interpret those vital roles most accurately.

Louisa May Alcott's immortal story, Little Women, was seen at the Garrick Theatre 25-30. Marian de Forest is responsible for the dramatization. In the cast are Gladys Hulette, Marie Pavey, Lynn Hammond, Gertrude Berkeley, who deserve special mention.

The Girl in the Taxi, on view at the American Theatre 24-30, played to appreciative audiences. Ward De Wolf, a clever little comedian, plays Bertie. Lucille Gardner as Mimosa the Taxi Girl, is an agreeable comedienne. Others in the cast are Frank J. Kirl, Lelia R. Davis, Gertrude Berthold and Thomas A. Maher. Rose Melville in Sis Hopkins 31-6.

Bud Fisher, the cartoonist, opened the new bill at the Columbia Theatre 24-30. Helen Greatley and co. in Peggy, Hooney and Bent, Charles F. Semon and many other interesting features completed a good programme.

Golden Crook Extravaganza at the Gayety Theatre 24-30 played to good crowds. Billy Arlington, Johnson and Buckley, Carrie Thomas and others completed the bill. Dave Marion 1-13.

The Pacemakers and Joe Finn at the Standard Theatre amused good houses 24-30.

VIVIAN B. WATKINS.

KANSAS CITY.

Sothern and Marlowe Pleased Capacity Houses—Helen Ware Appreciated.

The Shubert had their big event of the season the week of March 25-30 with the annual Sothern-Marlowe engagement. Capacity audiences greeted these popular players at every performance, and their reception was by far the most enthusiastic of the season. The Dear Parish 31-6.

Helen Ware in The Price was the Willis Wood offering 24-30, playing to a series of large and appreciative audiences. Miss Ware established herself firmly with Kansas City theatregoers several years ago with her fine performance in The Third Degree, and her splendid work in the newer play is perhaps even better. Henrietta Crosman 31-6.

The Grand had The White Sister 24-30, pleasing good-sized audiences nightly. Catherine Countiss proved to the title-role, and was ably assisted by her supporting co. The White Sooner 31-6.

A Family Affair, announced as the closing offering of the Woodward Stock co., was the bill at the Auditorium 24, ending the usual favor. All the favorites of the big co. were well cast, and were given a rousing sendoff by their many admirers. William Gaye, assisted by members of the co., will give four performances of The Tip That Binds 29-30.

The John Tiller London co. was the Orpheum headliner 24-30, proving one of the big hits of the season. Other acts were: Sunshine Girls, Rondini Brothers, Al. and Fannie Steadman, the Four Ritchies, Wilfred Clark and co., and Van Hoven, all pleasing. Business excellent.

Bernardi, an impersonator of doubtful merit, was the feature at the Empress 24-30, winning much applause.

The Whirl of Mirth was the feature offering 24-30, and played to big business nightly. Gay Corner Flirts 31-6.

Dave Marion and his Dreamland Burlesquers held the boards at the Gayety 24-30, playing to the usual good business. Crackerjacks 31-6.

Robert Hudson, playing here this week with Helen Ware in The Price, is a Kansas City boy who has been on the stage but a comparatively short time. He has a limited role in the above play, but handles it excellently and gives promise for better things in the future.

Madame Schumann-Heink is announced for the next Woodward-Mitchell Concert at the Willis Wood 28. D. KERBY CAMPBELL.

ST. JOSEPH.—TOOTLE: Margaret Anglin in Green Stockings March 18 pleased good business. The Gamblers 25 pleased small house.——EDDY: Dave Marion 17-20: good steady business. Cathrine Countiss in The White Sister 21-23: well received: good houses.

NEBRASKA.

OMAHA.

The Three Twins at the Brandeis—The Gamblers Made Lasting Impression.

At the Brandeis The Three Twins March 14-16 was presented by a co. of fair merit. Catherine Countiss in The White Sister 17-20 made an excellent impression, although the support

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lag co. was only fair. Margaret Anglin 22, 23, The Bad Man 24, The Rosary 25-30.

The Gamblers was the attraction at the Boyd 14-16, making an excellent impression and deservedly so. The Parker in Kinemacolor opened a two weeks' engagement 18, and is a most interesting and instructive sight. The entertainment thinks, however, that if the production were accompanied by some one whose voice was to give a short explanation as the panorama was unfolded that it would add greatly to the understanding and enjoyment of the performance. Roberts and Masters 21-6.

Fine-Eye Minstrels from Broadway was the offering of the Woodward Stock co. at the Auditorium with The Bachelor underlined.

The Krug has The Whirl of Mirth week of 17, with Frank Gotch as an added attraction.

J. RINGWALT.

LINCOLN.—OLIVER: Margaret Anglin in Green Stockings March 21: excellent co.: good business. Polly's Bad Day 22: fair co.: good business.

FREMONT.—LARSEN: Over Night March 14: fine performance: poor house: Billboard Red Rose 22 pleased capacity.

GRAND ISLAND.—BARTENBACH'S: Village Postmaster March 24 pleased fair business.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE: Simstare Japs, novelty act; Fox and Lawrence, the German jester and the Scotch lassie; Alice Frank in pictorial ballads and good picture drew good attendance March 27. Johnson and Wild, singing and dancing; Addie Ho Allen, character comedienne and Alice Franklin 28-30.

BERLIN.—ALBERT: Klark-Urban co. March 18-23: good co. and big business. Peace: Captain Clay of Missouri in The Sheriff's Christmas. The Belle of Richmond. The Straight Road. Cameo Kirby. A Woman's Sacrifice, and The Little Grey Lady.

CLAREMONT.—OPERA HOUSE: The Rosary March 26: poor business: stranger co.

NEW JERSEY.

JERSEY CITY.

George Evans's Minstrels Better Than Ever—Vale Stock Company Closed.

George Evans and his Honey Boy Minstrels came to the Majestic March 25-30 in great guidance and gave very good satisfaction. Vaughn Comfort is the diminutive interlocutor and he is surrounded by a corps co. of singers and comedians, including John Kinz, Sam Lee, William Cowper, Tommy Hyde, James Meehan, Joseph Gilmore, Master George Kotz, Lew Gilmore, and James Castle. Charles Millard is the female impersonator and he is good. George Evans is the same clever chief, while his new stock is a great favorite with the audience. Closed 1-6. (Hair Week). Chauncey Olcott 8-13.

The season of stock at the Orpheum Theatre closed March 30. Those that were in the city attending the last week's performance were unanimous in the opinion that the season had been a most successful one, and that added to the many pleasant memories, brought forcibly to mind the ability of Vale to determine in close quarters. The engagement was a most successful one, and the co. was well chosen, and Leslie Vale proved to be a talented and accomplished actress. Manager Travers Vale did all possible to make the season a success and the citizens have to show their appreciation of the co. by their liberal patronage. Vale's ability and perseverance in the face of adversity speak well for her success in the future. The Harbor Master will be on the boards at the Orpheum Theatre 31-6.

Keith B. F. Keith's Theatre 25-30 to very good business. The vaudeville was of the usual high order of performance, and every act pleased. A trying ordeal of the week was that of Lew Hawkins, who was compelled to go on at the matinee Wednesday with his throat in a bandaged condition, owing to a severe cold. Despite this he gave a clever performance, and his many friends will allow her, and it is certain that the next time he appears in Jersey City he will be in the best of voice. Lew Hawkins is a clever comedian, and his many friends will be glad to hear that he is to appear at the Orpheum Theatre 31-6.

The Rosetta Girls 1-6.

For the first time in many years Jersey City theatregoers will have the opportunity of witnessing opera record by a stock co. when the Bostonians will open a two weeks' engagement at the Majestic 8. During all that time a Bostonian bill will be given.

Next season the Academy of Music, Grand St. and the Bergen Opera House will be the only theatres in Jersey City devoted to the legitimate drama.

WALTER C. SMITH.

ATLANTIC CITY.

In Old Kentucky and the Deep Purple Drew Well and Pleased—Other Offerings.

ATLANTIC CITY, N. J., March 28.—The week's fair business prevailed with good attendance at the vaudeville houses. Five acts appeared at the Apollo, a record number for that house, and while some were not up to the standard, the majority were good. Among the latter were Ward and Harvey, and Walter Fredericks.

The Westminster opening Carl Laemmle and Warner night, the house was filled at both performances, and cutting were made that afforded room for the people of the intermediate.

The Deep Purple was one of the attractions of the week.

The acts presented this week by Manager Ripp at Young's Ocean Pier Theatre continued to be a succession of the best that is to be found in vaudeville. Frank Rich, styled "The Boy Cartoonist," a storyteller, Frank Rich styled "The Boy Cartoonist," a storyteller, Frank Rich styled "The Boy Cartoonist," a storyteller, Frank Rich

only recently returned from Europe. If you want to enjoy a real, sincere, sidesplitting laugh, you must hear Kate Watson, the truly rural girl comedienne. Jane Dara appeared in the title-role of The 'Phone Girl, a skit dramatized by Edward Weitzel.

For a knockout comedy act, Samm and his Players have something on all of them. Atlantic City has never had the pleasure of witnessing such a highly flavored comedy act. There is not a dull minute during the run of the sketch at the Savoy, which is about thirty minutes. Sam Mann is great. He is ably assisted by a co. of funsters and scored big. Others on the bill were the Chick Sale, direct from Fifth Avenue Theatre, New York; Ray and Rogers, Clara Ballerini, and a special feature was Harriet Burt.

OSCAR B. QUINTO.

HOBOKEN.

Jessie Arnold Made Friends at Once—William Rohmer's New Sketch.

Jessie Arnold, the new leading woman at the Garety, scored a distinct hit when she made her first appearance here in The Easiest Way March 25-30. Others in the cast who deserve special mention are Severin De Dern, Bernard McOwen, and Sylvia Starr.

William Palmer and co. presented a sketch of more than ordinary merit at the Lyric 25-30. It was entitled Between the Races.

REGINALD SIMPSON.

BURLINGTON.—AUDITORIUM: Charles K. Champlin co. opened in The Mills of the Gods March 25-30; good individual work by Charles Champlin, James K. Dunseith, Walter Perceval, A. J. Price, Ruth Gates, and Doris Bonita; especially noteworthy was the Hartwig Marcus of Arthur Griffin, the Roy Gordon of Edward Poulter, and Ben Rasell as Frederick Payton. Others cast to advantage were: Will Moore, Lucy Neill, and others. Shore Acres met with same degree of success 26; likewise The Crisis, matinee, and The Reformer night, 27. Other plays: The Call of the Wild, Her American Prince, The Runaway Wife, and Hello Bill.—ITEMS: Thomas S. Van, last seen here with The Soul Kiss, is in vaudeville with the Clare Sisters, offering an act in which his impersonations are a feature.—Under the able direction of George Silpath, stage-manager of the Auditorium Theatre, the senior class gave a creditable performance at the High School auditorium 22.—Franconia-Veron Carmelo Duo have lately entered vaudeville. Both are capable soloists. Miss Franconia's higher register being of commendable purity.—The Champlin co. will rest during Holy Week, and resume their tour at Port Chester, N. Y., where they open for week of 8.

J. WILL BURR.

CAMDEN.—TEMPLE: Sixth and final concert of Philadelphia Orchestra March 18; Carl Pohlig, conductor; pleased good house. Smart Set in Dr. Beans from Boston 21-23; co. of fifty; many song hits; greatly pleased.—BROADWAY: Vaudeville and pictures 18-23; good business.

G. JOHNSON HARTEL.

PATERSON.—LYCEUM: Good houses March 25-27 with St. Elmo; well balanced co. Our old friend, In Old Kentucky, paid us a visit 28-30; liberally patronized. George M. Devere, well known here, was accorded a hearty welcome. He played the part of Mose in his usual capable manner.—EMPIRE: The Musical Stock in The Belle of New York 25-30 delighted audiences. Raymond Crane in Dan Daly's old part was fine, as was Madge Caldwell as the Salvation lass. Rose Murray and the balance of the co. pleased. Joseph Sohners, a resident of this city, played Blinkey Bill and his work drew forth plenty of well deserved praise.—OPERA HOUSE: Alex. Reid's capable co. appeared to good advantage 25-30 in The Liars. Edward Lynch, Henrietta Browne, William Howalt, Joseph McCoy, Francis McGrath, and Brandon Evans all pleased.

UNION HILL.—HUDSON: Capacity audiences March 25-31 gave expression to their appreciation of the excellent bill offered by Manager Smith. Those appearing were Dorothy Russell, assisted by three young men, two of whom play piano accompaniments, and another who renders a few violin selections. The act went big. Frank Milton and the De Long Sisters. Mr. and Mrs. Edmonde, the Gray Trio, Blake and Amber, Catherine Hayes and Sabel Johnson, Freda Gallick and Charles Thompson. The Star Boat, with Walter Granville, was to have been here, but canceled on account of a long jump from here 30.

TRENTON.—TAYLOR OPERA HOUSE: In Old Kentucky March 27; fair business. Aborn Opera co. in The Bohemian Girl 30.—ITEM: The Morton Opera co. will open 8 at the Trent Theatre for the Summer.

NEW MEXICO.

SILVER CITY.—ELKS': The Barrier Feb. 19; best business of season. The Millionaire Tramp 28; better business than deserved. Le Brun Opera co. March 2; excellent performance; big business. Creatore's Band (regular and matinee performances) 5, 9; S. R. O. and good business, respectively, at advanced prices.—ITEM: Creatore's Band was compelled to leave two Pullmans in Deming, because of the Santa Fe train into Silver City being unable to draw them up steep grade to this place. After their performance in Deming on night of 9 both Pullmans were destroyed by fire in the railroad yards at that place; however, all properties belonging to the band were saved.

NEW YORK.

BUFFALO.

Ziegfeld's Follies and the Red Rose Among the Week's Attractions—Lyric Closed.

Ziegfeld Follies began a half week's engagement at the Star Theatre March 25 before a crowded and enthusiastic house. Every bit of the work on the programme was so well done that it would be difficult to pick out the brightest spot. The Common Law 28-30.

The Red Rose bloomed at the Teck Theatre 25-27, under the ministrations of Valeska Suratt and her corps of capable florists. Blanche Ring 28-30 in The Wall Street Girl.

At Shea's Theatre Amelia Stone and Armand Kaliss head the bill in Mon Amour. Will M. Oressy and Blanche Dayne returned in their funny skit, One Night Only. Frank Fogarty told new stories. Others well received are the Ward Brothers, Little Flo No. 2, Roy Barnes and Bessie Crawford, the Three Vagrants, and the Le Toy Brothers.

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The Winning Widow, with Houdini, the handcuff expert as an added attraction, is playing to big houses at the Garden Theatre. Joe M. Fields, George B. Scanlon, and Florence Mills are the favorites.

Williams's Imperials are the attraction at the Lafayette. The co. contains a capable group of principals, backed by a good chorus. Violet Hilson and Margaret Lee are pleasing with their singing and dancing.

The Lyric Theatre has been closed for the season through an order from the Board of Public Works; unsafe.

J. W. B.

ALBANY.—HARMANUS BLEECKER HALL: John Barrymore in Half a Husband March 20-22; a most amusing new farce by William J. Hurlburt, scored a most decided success with large and appreciative audiences. The production was elaborately staged. Emily Stevens was seen to splendid advantage; winning a well-deserved success. The Lady from Abroad, a new chorusless opera, in two acts, was given its premiere performances 23, 24 by a co. under direction of Thomas W. Ryley. The music comprises some rather catchy airs by Adolph Fink, who personally conducted the orchestra. The cast was headed by Richard F. Carroll and Magna Dahl. "The Adorable Waltz," beautifully executed by Magda Dahl and Claude Lightner, was one of the most pleasing features of the performance; business was fair. The Lytell-Vaughan Stock co. inaugurated their third season 25, opening in The Fortune Hunter to enormous business. Principal roles admirably handled by Bert Lytell and Evelyn Vaughan, Frank Base, and J. Frances Kirk. Next week, The Awakening of Helena Ritchie.—EMPIRE: Jacobs and Jermona's Queens of the Jardin de Paris 21-23 drew big business. James R. Cooper and The New Jersey Lilies 25-27 drew packed houses and offered one of the best burlesque performances. Charles Howard headed the funmakers. The Social Maids 28-30.—GAIETY: The Knowers's Majestic Burlesquers made their first appearance at this house 25-30, and won favor with packed houses. Princess Helen, one of the youngest and smallest of Oriental dancers scored a well-deserved success. Her dancing was far above the average, displaying unusual grace and skill.—PROCTOR'S: Had an exceptionally strong bill week 25-30, headed by Frederic Bond and co. in the laughing success, Handkerchief No. 15; overflowing houses prevailed.—ITEMS: Allene Von Liebich in her pianologue act proved a big hit at the Majestic Theatre this week, besides being an excellent musician Miss Von Liebich has an attractive personality. Walter Plimmer, of the Prudential Vaudeville Exchange, New York city, was in town this week.—The Hall has closed its regular season under the successful direction of Resident Manager Edward McHart, who will represent F. Ray Comstock during the Summer engagement of the Lytell-Vaughan Stock co. which opened the 25 for an indefinite run.—A big testimonial benefit will be tendered James H. Rhodes, the very popular manager of the Empire, early in May.

GEORGE W. HERRICK.

SYRACUSE.—WIETING: The Ralph Kellard Stock co. in The Prince Chap March 25-30 to continued big business. Mr. Kellard, Miss Hammel, Horace Porter, and Jean Murdock were prominent. The Fairbanks children carried away the honors.—EMPIRE: The Fortune Hunter 25-27; successfully presented to good business.—BASTABLE: St. Elmo 21-23, with M. L. Alson featured, pleased good-sized houses. Wine, Woman and Song 25-30, with Millie De Leon.—ITEMS: J. Sidney Macy, former stage director of the Wieting Stock co., will open a season of stock at the Jefferson, Auburn, N. Y., 8.—George Hunt, ahead of Richard Carle, was in town 18-20.—Jack Dillon and wife (Clara Joel) are visiting here. Mr. Dillon, who plays baseball in Summer, may sign with the Syracuse team.—W. B. McCauley has been visiting here several weeks.—Beatrice Ingram, this season in vaudeville, spent several weeks here.—Robert Norton, son of Manager Lee Norton of the Lyceum, Elmira, and formerly of the Wieting staff, was here on his wedding trip 24.—Week of 25-30 was Old Timers' Week at the Grand, and the list included Gus Williams, George Primrose, Ward and Curran, Fox and Ward, Hines and Remington, and Emily Yeamans Titus, all of whom were warmly welcomed.

E. A. BRIDGMAN.

ELMIRA.—LYCEUM: Blanche Ring in The Wall Street Girl March 18; one of the most enjoyable offerings of the season; large house. Miss Ring was assisted in the funmaking by Harry Gilfoil, William P. Carleton, Florence Shirley, Wellington Cross, Lois Josephine, and a capable co.—COLONIAL: The Stanford and Western Players scored an emphatic hit in The Aviator 18-23; excellent business. Emily Smiley won increased favor as Grace Douglas. George D. MacQuarrie was a good Robert Street, and C. Norman Hammond an excellent Sam Robinson. Others who did well were Margaret Field, Harry Wilgus, Helen MacKellar, Henry Crosby, Anna C. Turner, David Rogers, and Ernest Sinclair.—THESPIS HALL: Fraternity of Thespis in A Girl in a Thousand 20; large and delighted house.—ITEMS: Quayle Setliffe has been made treasurer of the Colonial Theatre, and Walter R. H. Brown leader of the orchestra. — New scenery is being painted throughout for the opera season at Rorick's Theatre, which is to open in May, under the direction of George Lyding.—Special theatre cars are now being run on all the suburban electric lines entering Elmira.

J. MAXWELL BERRS.

SCHENECTADY.—VAN CURLER: Blanche Ring in The Wall Street Girl March 21; one of the largest houses of season. Harry Gilfoil had a role well suited, and together with Miss Ring carried off all honors.—MOHAWK: Al. Reeves's Beauty Show 21-23; business and attraction first class. The Social Maids 25-27, with Jennie Austin; good business.—ITEMS: Manager McDonald has completed arrangements whereby the Malley-Denison Stock co. will inaugurate the season of stock at the Van Curler, beginning week of 8. The opening bill will be Alias Jimmy Valentine.—The finishing touches are now being put on Proctor's Theatre, which is scheduled to open 8. Guy A. Graves is manager. The policy, as announced, will be continuous vaudeville five days of the week, while on the sixth a high-class legitimate attraction will be offered.

NAT SAHR.

ROCHESTER.—LYCEUM: Francis Wilson in The Bachelor's Baby March 19, 20 pleased large audiences. The Common Law 21-23; won instant favor. Robert Dempster and Margaret Green in the leading roles were equal to all demands. Moving pictures of Bernhardt and Rejane 25-27. The Fortune Hunter 29, 30 pleased.—BAKER: St. Elmo 18-20; repeated its former success. U. T. C. 21-23; well produced and drew well.—COOK'S: Imperials 18, 23; offered burlesque up to the usual standard.—CORINTHIAN: Social Maids 18-23, drew well. The work of George Stone was the feature.

E. G. ZIMMER.

WATERTOWN. — CITY OPERA HOUSE: Richard Carle and Edna Wallace Hooper in Jumping Jupiter March 25; capacity business; principals good, but chorus work not up to standard. Al. W. Martin's U. T. C. 28; all that was promised by press agent fulfilled. The Rosary 30; good business.—ORPHEUM: Burgess Stock co. in repertoire 25-30.

DON HOLBROOK.

POUGHKEEPSIE. — COLLINGWOOD: Duke of Killikrankie (Williams's College Can and Bells Society) March 23; good offering and business. Taylor Stock co. 25-30. Plays: In the Bishop's Carriage, An Actor's Romance, Charlotte Temple, The Blind Girl, In Arizona, Colleen Bawn, When Hearts Are Trumps, and Just Struck Town; good co. and business.

NEWARK.—OPERA HOUSE: Mattice Stock co. in Sweetest Girl in Dixie, Lena Rivers, Sis Simpkins, Man of the Hour, Girl of the Golden West, and Midnight in Chinatown March 18-23; satisfied good business. Madame X 25; excellent co.; good business.

CORTLAND. — THEATRE: Whiteside-Strauss co. in Hearts Adrift, Switchman's Daughter, Under Southern Skies, Conspirators, Over the Hills to the Poorhouse, and 'Way Out West March 18-23; pleased good business.

PENN YAN.—SAMPSON: Mildred and Boucicere in The Flight of Princess Iris March 13, 14; pleasing good business. Academy Glee Club Concert 22 (local); large business. Earle Stock co. opened 25 for one week; capacity.

PALMYRA.—OPERA HOUSE: Chorus Lady March 20 pleased fair business.—ITEM: H. L. Averill, who has been the lessee and manager of Opera House for past twelve years, has just renewed his lease for another term of years.

SALAMANCA.—ANDREWS: John Himmelein's Players in Rose of Killarney, Lena Rivers, In the Bishop's Carriage, The Wolf, and The Coward March 18-23; good co.; S. R. O.

JOHNSTOWN.—GRAND: Adelaide French in Madame X March 21; large well-pleased house. The Rosary 22; excellent co.; fair business.

SARATOGA SPRINGS. — BROADWAY: The Rosary March 18 delighted large house.—ITEM: Kuhimer and Beckett's new theatre, the Lyric, will open 6.

TROY.—RAND'S: The Richmond Stock co. March 25-31 in The Fourth Estate; duplicated their former successes; house sold out days in advance.

GLENS FALLS.—EMPIRE: Chauncey-Kiefer Stock co. in Charlotte Temple, Soldier of the Empire, and Girl of Eagle Ranch March 18-23; good satisfaction.

OSWEGO.—RICHARDSON: Fortune Hunter March 23; two good houses.—HIPPODROME: May Melvin co. 28-30; fine business.

AUBURN. — JEFFERSON: Blanche Ring March 23 pleased excellent house. Fortune Hunter 28 pleased.

CORNING.—OPERA HOUSE: Earle Stock co. March 18-23; good business. Madame Sherry 26 pleased good house.

BATAVIA.—DELLINGER: Madame X March 27 pleased good business.

HERKIMER.—GRAND: Majestic Stock co. in Caught in the Rain March 21 pleased S. R. O.

WELLSVILLE. — BALDWIN: Madame Sherry March 22 pleased full house.

HORNELL. — SHATTUCK: Madame Sherry March 25; good co. and business.

FORT PLAIN. — THEATRE: Madame X March 21 pleased fair house.

LYONS.—MEMORIAL: Madame Sherry March 20; best of satisfaction; biz business.

GENEVA.—SMITH: Alias Jimmy Valentine March 23; excellent co.; good business.

NORTH CAROLINA.

GREENSBORO. — GRAND: Flirting Princess March 20 pleased fair business.

ASHEVILLE.—AUDITORIUM: Viola Allen in The Herfords March 16 pleased good business.

OHIO.

ZANESVILLE. — WELLER: The Spring Maid March 23; good business. Gene Luneska was very charming with her Dutch bonnet and captivating manner; she was ably supported, and the tuneful music was greatly enjoyed. Mutt and Jeff 25; good co. and business. Excuse Me 29; good co.; fair business.—OPHEUM: Maurice Samuels and co. in playlet, A Day at Ellis Island, and four other good acts 25-27; Temple Quartette and five other good acts 28-30; capacity business.—ITEMS: Anna Allison Jones and Prudence Neff, of Chicago, gave a high class recital 27 at Central Church.—The Weller will be dark Holy Week.—A number of Zanesville people witnessed Everywoman at the Colonial, Columbus, 30.

LAURA B. POE.

URBANA.—CLIFFORD: The Gamblers March 30; a dramatic treat.—LYRIC: Kelly and Triplet 26 drew packed house and pleased.—ITEM: The Gamblers co. close season at Lancaster, O., 30.

WILLIAM H. M'GOWN.

BELLEFONTAINE.—GRAND: The White Squaw March 6; excellent co.; pleased light business. The Mountain Ash Male Chorus 7 pleased good house. The Gamblers 20; good co.; fair business; attendance light on account of storm.—ODEON: F. E. Butler, who has leased the picture privilege, opened the Odeon Picture Parlor at the Grand 21 to good business. Two new machines, no intermissions, indirect lighting system, and other improvements. Only the choicest Independent films will be shown.—AUDITORIUM: International Operatic co. drew well and pleased 18.—ITEMS: Jack Hastings was in the city 6.—The Vernons, fancy skaters, pleased at the Gorzes Rink 7-12.

YOUNGSTOWN. — GRAND: Girl in Taxi March 14-16; good business. Light Eternal 18-20; good co. and house. Bohemian Girl 21 pleased fair business. Man on the Box 23 drew fairly well. Fortune Hunter 27 pleased good business.—ITEM: Charles E. Smith, former manager of the Princess, was appointed assistant to L. B. Cool, of the Park. Later in the year he will probably be given a theatre at Akron, under the direction of Fieber and Shea. Mr. Smith has a theatre at Rochester, which is doing good business, and he has a great many friends.

SPRINGFIELD. — FAIRBANK'S: Bernhardt pictures of Camille, with Adelaide Norwood in singe, March 20, 21 pleased light business.—ITEM: Manager Karl H. Becker left 1 to enter banking business in Toledo, O.

CHICAGO.—MASONIC: Mae La Porte Stock co. in Lena Rivers, When Hearts Are Young, White Princess, A Brother's Revenge, The Great White Trail, The Girl Patsy; opened to S. R. O. March 25-30; pleased good business.

LIMA.—FAUROT: Excuse Me March 22 pleased packed house. Cat and Fiddle 23; two good houses.—LYRIC: Lyric Stock in Maid and Man 18-23. Nance, the Waif of the Mines, 21-23; fair business.

CAMBRIDGE.—THEATRE: Fortune Hunter March 21 pleased fair house. Cow and the

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Moon 23 pleased fairly well. Newlyweds 30; well received.

HAMILTON.—SMITH: Lewis-Oliver Players in The Girl of the Ranch and Kathleen Mavourneen March 14-20, and Sealed Line 21-27; good co. and business.

WARREN.—OPERA HOUSE: Bohemian Girl March 20 pleased S. R. O. Sis Hopkins 23; good business.

ALLIANCE.—COLUMBIA: Casey Jones March 16 pleased small house. Aborn Opera co. in The Bohemian Girl 19 satisfied capacity.

LONDONVILLE.—NEW CITY: Cat and the Fiddle March 13; good co.; packed house. Man on the Box 27 pleased good.

AKRON.—GRAND: Mutt and Jeff March 14-16 pleased excellent house. Man on the Box 18-20; good business.

CIRCLEVILLE.—GRAND: Smart Set March 14 satisfied good house.

PORTSMOUTH.—GRAND: The Fortune Hunter March 19 pleased good business.

NORWALK.—GILGER: Cow and the Moon March 28 pleased good house.

NEW PHILADELPHIA.—UNION: Fortune Hunter March 23; good co.; fair house.

ASHLAND.—OPERA HOUSE: Sunny South March 21; satisfied big house.

OKLAHOMA.

MUSKOGEE.—HINTON: Frank North Stock co. in On Parole March 11-17; excellent co.; fine business. Same co. in Going Some 18-24 drew well and pleased. Al. G. Field's Minstrels 26 pleased fair house. De Wolf Hopper in Pinafore 27 pleased big house. Henrietta Crosman in The Real Thing 28 drew fair house and pleased.

OKLAHOMA CITY.—OVERHOLSER: Graustark March 18-20 pleased good business. Field's Minstrels 23, 24; well received; big houses. Man from Home 25-27; big business. Pinafore 28 drew well and pleased.—METROPOLITAN: North Brothers' Stock co. in Little Brother of the Rich 25-30; big houses.

LAWTON.—RAMSEY: Wolcott-Norfleet Concert co. March 12; good co.; poor house. Casey Jones 17; good co.; fair house.

M'ALESTER.—BUSBY: The Barrier March 27 pleased. Al. Field's Minstrels 28 drew well.

VINITA.—GRAND: Al. Field's Minstrels March 19 pleased capacity.

OREGON.

PORTLAND.—HEILIG: Alma, Where Do You Live? March 18-21 pleased fair business. Balkan Princess 21-23. Louise Gunning unable to appear because of throat trouble. Miss Introspodi took her place and made good impression.—BAKER: U. T. C. 14-23; good business; co. included former members of Baker Stock co. J. Frank Burke, William Dills, and Walter Gilbert.

PENNSYLVANIA.

SCRANTON.—LYCEUM: Alma, Where Do You Live? March 15, 16, with matinee; good co.; excellent business. Nina Collins as Alma and George M. Bogues as Pierre La Peach made well-merited hits. William Friend as Theobald and Maud P. Terrill as Antoinette were excellent and merit special mention. Rebecca of Sunnybrook Farm 20, 21, with matinee 21; very good co., to three near capacity houses. Edith Taliaferro in the title-role was very sweet and charming, and became an instant favorite, receiving many curtain calls. Archie Boyd as Jeremiah Cobb, Marie L. Day as Aunt Miranda, Viola Fortesque as Mrs. Simpson were excellent and merit special mention.—POLI: Frank Fogarty, "the Dublin Minstrel," was the topliner of an excellent bill and scored big. Hanlon and Hanlon, Ye Colonial Sentette, Ed. Wynn and Edmund Russon, Frank Stafford and co., Grace Edmund, and the Iolesn Sisters to excellent houses.—NEW ACADEMY: Reeves and Werner led the bill, and scored. Boekman and Cross, Harry Fenn Dalton, Milano Duo, Wesley and White, Sam Golden, and photoplays to good business.—COLUMBIA: The Girls from Missouri in Models a la Carte week 18; co. and business excellent. Eva Mull, Frank P. Murphy, and Fred Russell were featured and made good. The dancing of the ponies merits special mention.—ITEMS: Mrs. M. Collins, mother of Nina Collins, the prima donna of the Alma, Where Do You Live co., visited her daughter while the co. was here.

HARRISBURG.—MAJESTIC: The New Big Review and Frankie Heath and Harry Le Van March 20; the attendance very good and a good show throughout. Edith Taliaferro in Rebecca of Sunnybrook Farm 18, 19 to very good business for the engagement and pleased the audiences. Holbrook Blinn in A Romance of the Underworld 23; fine co. and play well received. Mr. Blinn strongly effective in the leading role. Kenny Lipsin (Yiddish) in Love and Riches 21; fair business. Naughty Marietta, with Florence Weber in the leading role, drew good business and pleased 26. The Gay Widows 27; good house, as usual, for the burlesquers.

BEAVER FALLS.—LYCEUM: Manhattan Galety Girls March 14; fine house. Sis Perkins 16; poor, to fair returns. Bohemian Girl 18; big spectacular production. Tagani Arabs made a big hit; excellent business. Lyman H. Howe's pictures 23 delighted two audiences as usual.—SAVOY: Military Girls 25-27; fair, to big business.—CARNEGIE HALL: Ellen Beach Yaw 19; very talented singer. Royal Welsh singers 23 pleased packed house.—ITEMS: The Evash Theatre here was bought by Boney and Latta, proprietors of the Comet.—Plans are out for a new up-to-date vaudeville theatre here, but the location has not been definitely decided.

ALLENTOWN.—LYRIC: Alias Jimmy Valentine March 20; two fair houses; very good co. and pleased. The Arion Society, assisted by Miss Gadski, gave their Spring concert 21. It was a festival of song and the large audience, who dodged the elements, were well repaid; one of the finest concerts ever given by the society. The Big Review Burlesque co., headed by Harry Levan and Frankie Heath, drew two fair houses 22. Dockstader's Minstrels gave two entertainments 23 to good business, pleasing very much. Kirk Brown opened week's engagement 25, presenting The Fatal Marriage for matinee and The Liars for evening performance, both giving excellent satisfaction to good sized houses.

READING.—ACADEMY: The Ducklings March 14. Frankie Heath in The New Big Review 21, with matinee; in spite of inclement weather two large audiences.—ITEMS: Manager Egan, of the Orpheum, presented an "all women" bill at this playhouse 25-30.—Manager Hexter, of the Hippodrome, has revived the Friday night amateur offerings, in conjunction with the regular performance and met with success.

JOHNSTOWN.—CAMBRIA: Cambria Stock co. in The Heir to the Hoorah March 25-30; good business. Will H. Gregory severed his connection with the co., and hereafter it will be managed by Brigham Royce. Miss McHenry closed a limited engagement, and is succeeded by Louise Kent. Frank Sylvester has left the co.

MAHANOY.—KAIER'S GRAND: Evans's Minstrels March 20; two S. R. O. houses. Midnight Sons in Fifty Miles from Boston 24; local benefit.—ITEM: Mrs. Margaret Kaier, proprietress, celebrated seventy-third birthday 14; banqueted 300 employees; turkey and "fixins."

CLEARFIELD.—NEW OPERA HOUSE: Keene and co. March 18; good performance; fair business. Baby Mine 22; excellent co.; fair business. University of Pittsburgh Mandolin and Glee clubs 25; good concert and business.

GREENSBURG.—ST. CLAIR: Keene, magician, March 14; good performance; small house. Cow and the Moon 16; poor co.; light business. Naughty Marietta, with Florence Weber, 19 pleased fair house.

BUTLER.—MAJESTIC: Aborn Opera co. in Bohemian Girl March 16; attraction of much merit; co. very good; delighted large house. Baby Mine 18; excellent attraction and co. large audience in continuous laughter.

WILLIAMSPORT.—LYCOMING: Alias Jimmy Valentine March 22 pleased fair business. Margaret Dunn and Edmond Elton warmly received. Harry Bulger in The Flirting Princess 23 pleased.

M'KEESPORT.—WHITE'S: Over Night March 20; excellent co. Mutt and Jeff 23; largest house of season. Lillian Goldsmith warmly received.

GREENVILLE.—LAIRD OPERA HOUSE: Manhattan Galety Girls March 16, 17 pleased fair house. Three College Glee Club 19 pleased good house.

HAZLETON.—GRAND: Dorner Players in Kathleen Mavourneen March 18-23; usual good houses. Howe's pictures 21 pleased good business.

WILKES-BARRE.—GRAND: George Evans's Minstrels March 21 pleased capacity. Red Rose 29, 30; drew well.—LUZERNE: Broadway Galety Girls 25-30; good business.

BRADFORD.—THEATRE: Himmelein Players March 25-30; fair business in Lena Rivers, Moths of Society, In the Bishop's Carriage, Three Weeks, and Camille.

POTTSTOWN.—GRAND: Rentz-Santley co. March 21; fair business and co. Howe's pictures 25 pleased good house.

PUNXSUTAWNEY.—THEATRE: Baby Mine March 19 pleased poor business.

RENOVO.—THEATRE: Madame Sherry March 19 pleased packed house.

WEST CHESTER.—OPERA HOUSE: Lyman Howe March 27 pleased capacity.

SUNBURY.—THEATRE: Naughty Marietta March 29 pleased.

DU BOIS.—AVENUE: Baby Mine March 23; two good houses.

WARREN.—LIBRARY: Rockwell's Sunny South co. March 27; fair attendance.

RHODE ISLAND.

PROVIDENCE.

Mid-Channel Well Presented by Empire Stock —Six Weeks of Grand Opera.

The Empire Stock co. presented Mid-Channel, one of its most important offerings March 25-30. Lovell Alice Taylor was most ambitious in the leading role, and John T. Dwyer and Homer Barton were especially strong in prominent roles. Out of the Fold 1-6. Secret Service 8-13.

The Black Patti Musical co. were at the Imperial 25-30, offering In the Jungle. Madame Sissieretta Jones has the feature role, and supported by a most capable co., presents one of the best musical comedies seen at the house this season.

The Kinemacolor pictures of the great Durbar in India has made a most remarkable impression here, thus the engagement was extended at the Opera House for the first three days of the week with daily matinees.

John Mason is back at the Providence Opera House 25-30, where he closed the week in As a Man Thinks. The co. is practically intact from its last visit and the engagement proved very successful.

April 15 will mark the opening of a season of grand opera at the Providence Opera House by the Aborn English Opera co. The engagement will continue for six weeks, with change of opera twice each week.

The Knickerbocker Burlesquers offered a good bill for the waning season at the Westminster 28-30. The chief comedy role fell to Roger Imhof, which proved in good hands. Sam Howe's Lovemakers to follow 1-6.

Rose of the Rancho is the selection for the initial performance of the Albee Stock co., which will be at Keith's 15.

Agnes Scott will again be with the Albee Stock co. this Summer, playing leads. Miss Scott will take the place of Frances McHenry, who canceled her contract.

Native entertainers were well represented at the local houses during the week. Madame Sissieretta Jones, who has the leading role with the Black Patti co., at the Imperial, was born here; also the Ramsdell Trio, performing at Keith's. William B. Bonta, and Thelma Anderson, are of this city.

Amelia Bingham is the leading feature of a most attractive bill at Keith's 25-30. Her act was most enthusiastically received, proving one of the best headline features of the season.

H. F. HYLAND.

WOONSOCKET.—BIJOU: Bijou Stock co. in East Lynne March 18-23; fair business. In Missouri 25-30.—ITEM: A reception was tendered Leiah Hallock, leading woman with the Bijou Stock co. in honor of her five hundredth performance at this house.

NEWPORT.—OPERA HOUSE: Baby Mine March 25; fair co.; good house.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: Viola Allen in The Herfords March 21; fine house. Aborn Opera co. 22, 23; well received; fair business.

COLUMBIA.—THEATRE: Viola Allen March 19 pleased fair business.

FLORENCE.—AUDITORIUM: Baby Mine March 20; excellent co.; good business.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE: Red Rose March 19 canceled because of late arrival of co. Jenk's Permanent Players in A Stranger in a Strange Land 24, 25; opened to good house. Margaret Anglin in Green Stockings 27 pleased.

TENNESSEE.

CHATTANOOGA.—LYRIC: Pinafore March 21 pleased good business. Viola Allen in The Herfords 27. Forbes-Robertson in The Passing of the Third Floor Back 30; both drew well and pleased.

TEXAS.

SAN ANTONIO.—ORPHEUM: The Orpheum Players in Janice Meredith March 25-30 appeared to advantage. Lois Downin as the Quaker maid handled her part most intelligently and won approval of audience and local critics; others were June Congreve, Leonora Oakford, Carey Hastings, Hayden Stevenson, Charles Macdonald, Stanley G. Wood, Clarke Silvernail, Arthur Linden, Wilbur Mason, Irving Lancaster, Harry Cascaden, Anton Komlosy, E. Harrington Reynolds, and W. A. Parnum, all of whom did very good work.

EL PASO.—CRAWFORD: Parker-Kirkland Comedy co. only played one night March 18.—ITEM: Stock Raisers' Convention will be held here in 1913.

GREENVILLE.—KING: Introduce Me March 23; good co.; pleased fair house.

WICHITA FALLS.—THEATRE: Man on the Box March 23; good co.; fair house.

UTAH.

LOGAN.—FLETCHER: Miss Nobody from Starland March 14 delighted big house. Salt Lake Opera co. in Robin Hood 16; packed house. Paid in Full 19 pleased S. R. O.

VERMONT.

BARRE.—OPERA HOUSE: James K. Hackett in Grain of Dust March 22 pleased S. R. O.

WASHINGTON.

TACOMA.—THEATRE: Mutt and Jeff March 10; light business. Get-Rich-Quick Wallingford 11, 12; fine co. Prince of To-night 13. Mrs. Carter in Two Women 16; enthusiastically received.

WALLA WALLA.—KEYLOR GRAND: Balkan Princess, with Louise Gunning, March 11; good business. Get-Rich-Quick Wallingford 14; good co.; pleased excellent house.

ELLENSBURG.—THEATRE: Mutt and Jeff March 16; packed house.

WEST VIRGINIA.

CHARLESTON.—BURLEW: Spring Maid March 18, 19 pleased good business. Lion and the Mouse 20; light house. Harriet Labadie in dramatic reading of Servant in the House 23 pleased good house.

WHEELING.—COURT: Mutt and Jeff March 18-23; fair business. The Fortune Hunter 27 pleased.

WISCONSIN.

RACINE.—THEATRE: U. T. C. March 23 canceled. Goose Girl 24 pleased two good houses. Manhattan Stock co. in No Weddings Bells for Her, Girl from Out Yonder, Escaped from the Law, Man from California, Down in Dixie, Miss Robinson Crusoe, Marching Through Georgia, and Polly, the Dancing Girl, 25-30; good co. and business.

MADISON.—FULLER: Chocolate Soldier March 14; good co. and business. Blanche Bates 21 pleased capacity. Lyman H. Howe 25; S. R. O.

OSHKOSH.—GRAND: The Wolf March 24; two good houses. Waller Brothers' Stock co., with Pearl Hazelton, 25-31; opened well.

BELOIT.—WILSON: Adelaide Dalton Stock co. March 14-16 pleased fair business. Rosalind at Red Gate 28 pleased.

(Continued on page 22.)

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): St. Paul, Minn., 1-3. Minneapolis 4-6. Dubuque, Ia., 8. Davenport 9. Cedar Rapids 10. Des Moines 11. Sioux City 12. Lincoln, Neb. 13.

ALIAS JIMMY VALENTINE (Liebler and Co.): Detroit, Mich., 1-6.

ANGLIN, MARGARET (Louis Nethersole): Madison, Wis., 3. Winona, Minn., 4. Rochester 5. Red Wing 6. Faribo, N. Dak., 8. Crookston, Minn., 9. Grand Forks, N. Dak., 10. Winnipeg, Can., 11-13.

ARLISS, GEORGE (Liebler and Co.): New York city, Sept. 18—indefinite.

BABY MINE (No. 2; Wm. A. Brady, Ltd.): Willimantic, Conn., 8. Meriden 9. New Britain 10. Winsted 11. Torrington 12. Waterbury 13.

BABY MINE (Wm. A. Brady, Ltd.): Roanoke, Va., 1-3. Petersburg 9. Richmond 10, 11. Norfolk 12, 13.

BATES, BLANCHE (David Belasco): Denver, Colo., 8-13.

BEN-HUR (Klaw and Erlanger): London, Eng., April 13—indefinite.

BEVERLY OF GRAUSTARK (A. G. Delamater): Princeton, Ky., 8. Earlington 9. Hopkinsville 10. Washington, Ind., 11. Madison 12. Vincennes 13.

BIRD OF PARADISE (Oliver Morosco): New York city Jan. 8—indefinite.

BLUE BIRD (Liebler and Co.): Cleveland, O., 1-6.

BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.

BREWSTER'S MILLIONS (Al. Rich): Philadelphia, Pa., 1-6.

BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.

BUNTY PULLS THE STRINGS (Wm. A. Brady): Hamilton, Can., 4-6. London 12.

BURKE, BILLIE (Charles Frohman): Boston, Mass., 8-30.

BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—indefinite.

CARTER, MRS. LESLIE (John Cort): Butte, Mont., 8.

CLARKE, DELLA (John F. Sullivan): Amarillo, Tex., 2. 3. Elk City, Okla., 4. El Reno 5. Oklahoma City 6. Guthrie 7. Enid 8. Perry 9. Tulsa 10. Vinita 11. Independence, Kan., 12. Coffeyville 13. Joplin, Mo., 14.

CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Suva, Fiji Islands, 5. Auckland, New Zealand, 9. Sydney, Australia, 13—indefinite.

CONCERT, THE (David Belasco): Buffalo, N. Y., 8-10. Toronto, Can., 11-13.

COUNTISS, CATHRINE (Stair and Havlin): St. Louis, Mo., 7-13.

COUNTRY BOY (Co. A; Henry B. Harris): Boston, Mass., Jan. 8—indefinite.

CRANE, WILLIAM H. (Joseph Brooks): Cleveland, O., 1-6. Chicago, Ill., 8-20.

CROSMAN, HENRIETTA (Maurice Campbell): Kansas City, Mo., 7-13.

DANIEL BOONE ON THE TRAIL (Robt. H. Harris): Milwaukee, Wis., March 31-April 6.

DEEP PURPLE (Liebler and Co.): Topeka, Kan., 4. Kansas City, Mo., 7-13.

DRAMA PLAYERS (Donald Robertson): Chicago, Ill., Feb. 5-April 13.

DREW, JOHN (Charles Frohman): Louisville, Ky., 1-3. Lexington 4. Indianapolis, Ind., 5, 6. Chicago, Ill., 8-27.

EASIEST WAY (David Belasco): Chicago, Ill., March 24-April 6.

EDESON, ROBERT (Samuel Wallach): Boston, Mass., March 25-April 6.

ELLIOTT, GERTRUDE (Charles Frohman): Boston, Mass., March 25-April 6.

EVERYWOMAN (Eastern: Henry W. Savage): New York city 8-13.

EVERYWOMAN (Western: Henry W. Savage): Wheeling, W. Va., 8-10. Akron, O., 11-13.

EXCUSE ME (Eastern: Henry W. Savage): Lexington, Ky., 8. Huntington, W. Va., 9. Charleston 10. Fairmont 11. Wheeling 12. E. Liverpool 13.

EXCUSE ME (Southern: Henry W. Savage): Schenectady, N. Y., 6. Hudson 8. Great Barrington, Mass., 9. Pittsfield 10. No. Adams 11. Bennington, Vt., 12. Northampton, Mass., 13.

EXCUSE ME (Western: Henry W. Savage): Vancouver, Can., 3, 4. Bellingham, Wash., 5. Everett 6. Seattle 7-13. No. Yakima 14.

FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Boston, Mass., Feb. 12-April 13.

FAVERSHAM, WILLIAM (L. R. Gallacher): San Francisco, Cal., 1-13.

FERGUSON, ELSIE (Henry B. Harris): Chicago, Ill., March 17-April 6. St. Louis, Mo., 8-13.

FORBES-ROBERTSON, J. (Percy Burton): Birmingham, Ala., 3. Memphis, Tenn., 4, 5. Chattanooga 6. Atlanta, Ga., 8-10. Macon 11. Jacksonville, Fla., 12. Savannah, Ga., 13.

FORTUNE HUNTER (Cohan and Harris): Dubois, Pa., 8. Clearfield 4. Sunbury 5. Mahanoy City 6. Harrisburg 8. Hagerstown, Md., 9. Reading, Pa., 10. Bridgeton, N. J., 11. Burlington 12. Allentown, Pa., 13.

FORTUNE HUNTER (Eastern: Cohan and Harris): Buffalo, N. Y., 1-3. Erie, Pa., 4. Bradford 5. Elmira, N. Y., 6. Scranton, Pa., 8, 9. Wilkes-Barre 10. Atlantic City, N. J., 11-13.

FORTUNE HUNTER (Western: Cohan and Harris): Detroit, Mich., 1-6. Toronto, Can., 8-10. Dunkirk, N. Y., 11. Amsterdam 12. Glens Falls 13.

GAMBLERS, THE (Original: Authors' Producing Co.): Brooklyn, N. Y., 8-13.

GAMBLERS, THE (Western: Authors' Producing Co.): Chicago, Ill., 31-April 13.

GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.

GET-RICH-QUICK WALLINGFORD (Central: Cohan and Harris): Lewiston, Me., 3. Dover, N. H., 4. Nashua 5. Pittsburg, Mass., 6. No. Adams 8. Pittsfield 9. Cohoes, N. Y., 10. Glens Falls 11. Gloversville 12. Troy 13.

GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): Brooklyn, N. Y., 8-13.

GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris): Fargo, N. Dak., 8. Superior, Wis., 4. Duluth, Minn., 5, 6. St. Paul 7-13.

GILMORE, PAUL (S. A. Jackson): Sandersville, Ga., 3. Macon 4. Americus 5. Montgomery, Ala., 6.

GIRL FROM RECTOR'S (Western: Max Fisher): Brooklyn, N. Y., 1-6. Waterbury, Conn., 8. New Haven 9, 10. Hartford 11. Worcester, Mass., 12, 13.

GIRL IN THE TAXI (A. H. Woods): Cincinnati, O., March 31-April 6.

GIRL IN THE TAXI (A. H. Woods): Buffalo, N. Y., 1-6.

GLASS HOUSE (Martin Beck): Syracuse, N. Y., 4-6.

GRAHAM, OSCAR: Burnett, Tex., 3. Lampasas 4. Richland Springs 5. Lometa 6. Goldthwaite 8. Stephenville 9. Strawn 10. Thurber 11.

GRAUSTARK (Baker and Castle): Salt Lake City, U., March 31-April 6. Provo 8. Grand Junction, Colo., 10. Leadville 11. Pueblo 12. Colorado Springs 13.

GREYHOUND, THE (Wagenhals and Kemper): New York city Feb. 29—indefinite.

GRIMES'S CELLAR DOOR (James B. Mackie): Baltimore, Md., 1-6.

HACKETT, JAMES K. (W. F. Muenster): Rochester, N. Y., 8, 9.

HILLIARD, ROBERT (Klaw and Erlanger): Brooklyn, N. Y., 1-6. Baltimore, Md., 8-13.

HODGE, WILLIAM T. (Liebler and Co.): Denver, Colo., 1-6. Salt Lake City, U., 8-10.

ILLINGTON, MARGARET (Edw. J. Bowes): Hammond, Ind., 7. Racine, Wis., 13.

KISMET (Harrison Grey Fiske): New York city Dec. 25—indefinite.

LAW AND THE LAWLESS (L. S. Sire): Poughkeepsie, N. Y., 8.

McINTYRE, FRANK (Henry B. Harris): Baltimore, Md., 8-13.

MADAME X (Henry W. Savage): Portland, Ore., 4-6. Tacoma, Wash., 7, 8. Victoria, Can., 9. Vancouver 10, 11. Bellingham, Wash., 12. Everett 13. Seattle 14.

MALLORY, CLIFTON (D. H. Cooke): Napanee, Can., 8. Cobourg 4. Petersburg 5, 6. Guelph 8. Stratford 9. London 10. Chatham 11. Tillsonburg 12, 13. St. Thomas 13.

MANN, LOUIS (Werba and Luescher): New York city Jan. 22—indefinite.

MANTELL, ROBERT (Wm. A. Brady): St. Paul, Minn., 1-6. Chicago, Ill., 8-20.

MELVILLE, ROSE (J. E. Sterling): St. Louis, Mo., March 31-April 6. Louisville, Ky., 7-13.

MILLER, HENRY: New York city March 11—indefinite.

MILLION, THE (Henry W. Savage): Baltimore, Md., 8-13.

MISSOURI GIRL (Eastern: M. H. Norton): Jonesville, Mich., 3. Litchfield 4. Homer 5. Concord 6. Marshall 7. Springport 8. Lake Odessa 9. Grand Ledge 10. Belding 11. Ithaca 12. Lapeer 13. Flint 14.

MISSOURI GIRL (Western: Norton and Rith): Ouray, Colo., 3. Telluride 4. Mancos 5. Durango 6. Silverton 7. Pagosa Springs 9. Chama, N. Mex., 10. Antonito, Colo., 11. Alamosa 12. Walsenburg 13. La Veta 14.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co.): Cleveland, O., 1-6.

NAZIMOVA, MME. (Charles Frohman): Chicago, Ill., March 25-April 6. Philadelphia, Pa., 8-20.

OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.

OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.

OLD HOMESTEAD (Frank Thompson): Toledo, O., March 31-April 6. Chicago, Ill., 7-20.

OLIVER TWIST (Liebler and Co.): New York city Feb. 26—indefinite.

OVER NIGHT (Wm. A. Brady): Washington, D. C., 1-6.

OVER NIGHT (Wm. A. Brady): Los Angeles, Cal., 7-13.

OVER NIGHT (Wm. A. Brady): Sunbury, Pa., 11.

PAID IN FULL, (Wagenhals and Kemper): Denver, Colo., March 31-April 6. St. Joseph, Mo., 8, 10. Omaha, Neb., 11-13.

PENALTY, THE (Klimt and Gazzolo): Washington, D. C., 1-6.

POLLY OF THE CIRCUS (Fred Reichel): Columbia, S. C., 13.

POMANDER WALK (Liebler and Co.): Buffalo, N. Y., 11-13.

POWER, TYRONE (Jos. M. Gaites): Cincinnati, O., March 31-April 6.

POYNTER, BEULAH (H. J. Jackson): Brantford, Can., 3. St. Thomas 4. London 5, 6.

READY MONEY (H. H. Frazee): Chicago, Ill., April 1—indefinite.

REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Seattle, Wash., 14.

RIGHT TO BE HAPPY (Henry B. Harris): New York city March 26—indefinite.

ROBSON, MAY (L. S. Sire): Oakland, Cal., 31-April 6. Petaluma 8. Santa Rosa 9. Stockton 10. Sacramento 11. Woodland 12. Marysville 13. Chico 15.

ROMANCE OF THE UNDERWORLD (Myron B. Rice): Washington, D. C., 1-6. Chicago, Ill., 7—indefinite.

ROSALIND AT RED GATE (Gaskell and MacVitty): Cambria, Wis., 3. Wagoun 4. Fond du Lac 5. Appleton 6. Oshkosh 7. Stevens Point 8. Wausau 9. Antigo 10. Tomahawk 11. Merrill 12. Marshfield 13.

ROSARY (No. 2; Rowland and Clifford): St. Joseph, Mo., 7-13.

ROSARY (Rowland and Clifford): Gloucester, Mass., 8. Ft. Plain, N. Y., 10.

ROSARY (Gaskell and MacVitty): Tecumseh, Mich., 8. Morenci 9. Adrian 10. Monroe 11. Ypsilanti 12. Ann Arbor 13.

ROSS, THOMAS W. (Cohan and Harris): Chicago, Ill., March 17-April 6.

SERVANT IN THE HOUSE (Gaskell and MacVitty): Tinton, Ind., 6. Frankfort 9. Kokomo 10. Peru 11. Wabash 12. Huntington 13. Angola 15.

SHEPHERD OF THE HILLS (Gaskell and MacVitty): Winchester, Ind., 3. Dayton, O., 8-10. Columbus 11-13.

SIS PERKINS (C. Jay Smith): Bainbridge, O., 3. Greenfield 4. Washington Court House 5. Middletown 6.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Omaha, Neb., 4-6.

STAHL, ROSE (Henry B. Harris): Philadelphia, Pa., March 11—indefinite.

STAMPEDE, THE (A. G. Delamater): Chicago, Ill., March 31-April 6.

STARR, FRANCES (David Belasco): Plainfield, N. J., 8. Reading, Pa., 9. Williamsport 10. Scranton 11. Wilkes-Barre 12. Oneonta, N. Y., 13.

SUMURUN (Winthrop Ames): Philadelphia, Pa., March 26-April 6. Boston, Mass., 8-20.

TALKER, THE (Henry B. Harris): New York city Jan. 8—indefinite.

TEST, THE (Stair and Nicolai): Chicago, Ill., March 31-April 20.

THELMA (Smith and Sherman's): Chicago, Ill., March 31-April 6.

THIRD DEGREE, THE (Southern: United Play Co.): New Orleans, La., March 31-April 6. Nashville, Tenn., 8-13.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Cincinnati, O., 15-20.

TRAVELING SALESMAN (Henry B. Harris): Norfolk, Va., 1-6. Washington, D. C., 8-13.

UNCLE TOM'S CABIN (Eastern: Wm. Kibble): Milwaukee, Wis., March 31-April 6. Minneapolis, Minn., 7-13.

UNCLE TOM'S CABIN (Western: Kibble and Martin): Sault Ste. Marie, Can., 3. Sault Ste. Marie, Mich., 4. St. Ignace 5. Cheboygan 6. Onaway 8. Alpena 9. St. Louis 10. Cadillac 11. Traverse City 12. Manistee 13.

VIRGINIAN, THE (J. H. Palser): Birmingham, Ala., 8-13.

WALLER, LEWIS: New York city March 11—indefinite.

WARE, HELEN (Henry B. Harris): So. Bend, Ind., 7. Kalamazoo, Mich., 8. Grand Rapids 9, 10. Detroit 11-13.

WARFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.

WHEN IT COMES HOME (Charles Frohman): Rochester, N. Y., 4. Toledo, O., 6. Chicago, Ill., 8-30.

WHITE SQUAW (J. F. Sullivan): Kansas City, Mo., 1-6. Atchison, Kan., 7. Chillicothe, Mo., 8. Ottumwa, Ia., 10. Cedar Rapids 11. Dubuque 12. Prosport, Ill., 13. Madison, Wis., 14.

WHITESIDE, WALKER: New York city March 11—indefinite.

WILSON, FRANCIS (Charles Frohman): Ft. Wayne, Ind., 3. Lima, O., 4. Springfield 5. Dayton 6. Charleston, W. Va., 8. Marietta, O., 9. Newark 10. Zanesville 11. Johnstown, Pa., 12. Altoona 13.

WITHIN THE LAW (Wm. A. Brady): Chicago, Ill., April 1—indefinite.

WOMAN, THE (David Belasco): New York city Sept. 19—indefinite.

WOMAN, THE (David Belasco): Cincinnati, O., 8-13.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.

ALCAZAR (Belasco and Mayer): San Francisco, Cal.—indefinite.

AVENUE: Wilmington, Del.—indefinite.

BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.

BERGEN, THURLOW: St. Paul, Minn., Feb. 3—indefinite.

BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.

BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 2—indefinite.

BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.

BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.

BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.

COLLEGE: Chicago, Ill., Sept. 4—indefinite.

COLONIAL: Lansing, Mich.—indefinite.

COLONIAL: Ottawa, Can., Feb. 13—indefinite.

COLUMBIA: Oakland, Cal.—indefinite.

COLUMBIA PLAYERS (Metscrott and Berger): Washington, D. C., March 18—indefinite.

CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.

CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.

DAVIDSON (Percival Arimer): Milwaukee, Wis., March 31—indefinite.

DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 26—indefinite.

DORNER PLAYERS: Hazleton, Pa., Jan. 22—indefinite.

EMPIRE (Spitz and Nathanson): Holyoke, Mass., Sept. 4—indefinite.

EMPIRE (Spitz and Nathanson): Providence, R. I., March 4—indefinite.

GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.

GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.

GARSIDE (James L. Garside): Paducah, Ky., Jan. 15—indefinite.

GAYETY: Hoboken, N. J., Dec. 25—indefinite.

GERMAN (Hans Loebel): St. Louis, Mo., Oct. 6—indefinite.

GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 6—indefinite.

GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26—indefinite.

GLASER, VAUGHAN: Cleveland, O., Jan. 22—indefinite.

GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.

GREGORY PLAYERS (W. H. Gregory): Johnstown, Pa., Feb. 12—indefinite.

HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—indefinite.

HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.

HORNE: New Castle, Pa., Jan. 29—indefinite.

HUNTINGTON, WRIGHT: Youngstown, O., April 8—indefinite.

IMPERIAL (D. R. Russell): St. Louis, Mo., Dec. 24—indefinite.

IRVING PLACE (Gustav Amberg): New York city—indefinite.

JUNEAU: Milwaukee, Wis.—indefinite.

KELLARD, RALPH: Syracuse, N. Y., Feb. 26—indefinite.

LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.

LEWIS-OLIVER: Hamilton, O., Dec. 24—indefinite.

LITTLE THEATRE (Winthrop Ames): New York city March 12—indefinite.

LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.

LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.

LYRIC (Frank Carpenter): Bridgeport, Conn., Jan. 1—indefinite.

LYRIC (M. Berger): Lima, O.—indefinite.

LYTELL-VAUGHAN: Albany, N. Y., March 25—indefinite.

MACK-WILLARD-MAUDE LEONE (George Baker): Portland, Ore., March 31-April 27.

MAJESTIC (N. Appell): Utica, N. Y., Feb. 26—indefinite.

MARLOWE (Albert Phillips): Chicago, Ill., Feb. 26—indefinite.

MORISON, LINDSAY: Lynn, Mass.—indefinite.

NATIONAL: Montreal, P. Q.—indefinite.

NORTH BROTHERS (Scott North): Topeka, Kan., Sept. 4—indefinite.

NORTH BROTHERS: Oklahoma City, Okla.—indefinite.

NORTH BROTHERS: Muskogee, Okla., March 4—indefinite.

OPERA HOUSE (Alex. Rice): Paterson, N. J.—indefinite.

ORPHEUM (J. M. Allison): Cincinnati, O., Sept. 15-April 6.

ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.

ORPHEUM PLAYERS (Bartley Cushing): San Antonio, Tex., Feb. 24—indefinite.

OUR: Lowell, Mass.—indefinite.

PABST GERMAN (Ludwig Kreisa): Milwaukee, Wis., Sept. 24-April 21.

PAIGE, MABEL (E. E. Osemont): Jacksonville, Fla., April 7—indefinite.

PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28-April 13. New York city 15—indefinite.

PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 9—indefinite.

PERMANENT PLAYERS: Winnipeg, Can.—indefinite.

PERUCHI-GYPZENE: Montgomery, Ala., Nov. 25—indefinite.

PETTY-MOLLMAN PLAYERS: Indianapolis, Ind., March 18—indefinite.

PRINCESS (Elbert and Getchell): Des Moines, Ia., Aug. 27—indefinite.

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PRINGLE, DELLA: Edmonton, Can.—indefinite.
PROCTOR (Fred Thompson): Elizabeth, N. J.—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REDMOND, ED. (Redmond and Blum): San Jose, Cal.—indefinite.
RICHMOND: Troy, N. Y., Jan. 29—indefinite.
SHIRLEY, JESSIE (Harry W. Smith): Spokane, Wash., Dec. 4-April 13.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 22—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.
SPOONER, EDNA MAY (I. Fluegelman): Brooklyn, N. Y., Dec. 18—indefinite.
STAINACH-HARDS (Ira D. Harris): Yonkers, N. Y.—indefinite.
STANFORD WESTON (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
VALE (Travers Vale): Jersey City, N. J., Dec. 25—indefinite.
VANE, MYRTLE: San Diego, Cal., Jan. 15—indefinite.
WINNINGER BROTHERS: Milwaukee, Wis.—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.
WOODWARD (O. D. Woodward): Kansas City, Mo.—indefinite.
WORLD'S FAIR: Phoenix, Ariz., March 18—indefinite.
YE PLAYHOUSE: Bellingham, Wash.—indefinite.

TRAVELING STOCK COMPANIES.

AUSKINGS (Clarence Auskings): Billings, Mont., 1-6. Rapid City 8, Dak., 7-13.
CARLETON SISTERS (Varney and Montgomery): Wilson, N. C., 1-6. Staunton, Va., 8-13.
CHAUNCEY-KEIFFER (Fred Chauncey): Walden, N. Y., 1-6. Middletown 8-13.
CHICAGO (Chas. H. RossKam): Asbury Park, N. J., March 25-April 5. Newburgh, N. Y., 7-14.
COLONIAL (Cortland Hopkins): Berwick, Can., 3, 4. Kentville 5, 6. Westville 8-10. Antigonish 11-13.
COOK, OSCAR: Quincy, Ill., March 31-April 6.
CORNELL-PRICE PLAYERS (W. B. Cornell): Plymouth, Ind., March 23-April 13.
DE ARMOND SISTERS (W. N. Smith): Trenton, Mo., 1-6.
DE VOSS, FLORA (J. B. Rotnour): Sterling, Ill., 7, Rockford 8-10, Harvard 11-13, Dixon 14.
DOYLE, EDWARD: Muncie, Ind., 1-6.
GRAHAM, EARL: Warren, Pa., 1-6.
HAYES ASSOCIATE PLAYERS (Lucy M. Hayes): Glen Elder, Kan., 1-3, Burr Oak 4-6, Republican City, Neb., 8, Naponee 9, Bloomington 10, Blue Hill 11-13.
HILLMAN'S IDEAL (Frank Manning): Scotts Bluff, Neb., 1-6.
HOOVER (Grover Hoover): Fairbury, Ill., 1-3, Moline 4-6.
KELLY (Sherman Kelly): Mankato, Minn., 1-6.
LA PORTE, MAE (Joe McEnroe): Portsmouth, O., 7-12.
LYNN (Jack Lynn): Willimantic, Conn., 1-6. Webster, Mass., 8-13.
MARKS, MAY A. BELL: Galt, Can., 1-6.
ST. CLAIRE, WINIFRED (E. D. Sipe): Frankfort, Ind., 1-6.
PICKERTS, FOUR (Willis Pickert): Winston-Salem, N. C., 1-6.
TAYLOR: Northampton, Mass., 1-12.
WHEELER SISTERS (Ion Carroll): Piedmont, W. Va., 1-6.
WIGHT THEATRE (Hilliard Wight): Cottonwood, Minn., 1-6. Madison 8-11.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 8-June 1.
AROUND THE CLOCK (Gus Hill): Cincinnati, O., March 31-April 6.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BARON TRENCK (F. C. Whitney): New York city March 11—indefinite.
BLACK PATTI (R. Voelckel): Boston, Mass., 1-6.
BOHEMIAN GIRL (Messrs. Aborn): Clinton, Ia., 12.
BRIAN, DONALD (Charles Frohman): Boston, Mass., March 26—indefinite.
BUSTER BROWN (Buster Brown Amusement Co.): Henderson, N. C., 3. Raleigh 4, Durham 5, Greensboro 6, Winston-Salem 8, Concord 9, Charlotte 10, Chester, S. C., 11, Abbeville 12, Greenville 13.
CARLE, RICHARD (Frazee and Lederer): Toronto, Can., 1-6, Montreal 8-13.
CASEY JONES (Central: M. H. Norton): Butler, Ind., 3, Bluffton 4, Hartford City 5, Swayzee 6, La Fayette 8, Peru 9, Logansport 10, Huntington 11, Rochester 12, Decatur 13.
CASEY JONES (Coast: Norton and Andrews): Valley City, N. Dak., 12, Jamestown 13.
CASEY JONES (Eastern: M. H. Norton): Richwood, W. Va., 3, Sutton 4, Gassaway 5, Charleston 6, Glen Jean 8, Beckley 9, Hinton 10, Ronceverte 11, Marlington 12, Elkins 13.
CASEY JONES (Mid-West: Labadie and Sherman): Virginia, Ill., 4, Waverly 6, Jacksonville 13.
CASEY JONES (Special: Harry La Mack): Central City, Ky., 3, Russellville 4, Princeton 5, Paducah 6, Mayfield 8, Fulton 9, Hickman 10, Clarksville, Tenn., 11, Springfield 12, Guthrie, Ky., 13, Lebanon 16.
CASEY JONES (Western: Norton and Springer): Council Bluffs, Ia., 7, Logan 8, Onawa 9, Sheldon 10, Estherville 12.
CAT AND THE FIDDLE (Chas. A. Sellon): Ft. Wayne, Ind., 7, Hartford City 8, Kokomo 9, Bluffton 10, Angola 11, Jonesville, Mich., 12, Kalamazoo 13, Benton Harbor 14.
CHOCOLATE SOLDIER (F. C. Whitney): Chicago, Ill., 24-April 6.
CHOCOLATE SOLDIER (F. C. Whitney): Cincinnati, O., 1-6.
CHOCOLATE SOLDIER (F. C. Whitney): Oil City, Pa., 8, Warren 8.
CLIFFORD, BILLY (Bob Le Roy): Nashville, Tenn., 1-6, Atlanta, Ga., 7-13.
COHAN, GEORGE M. (Cohan and Harris): New York city March 14—indefinite.
EUTINGE, JULIAN (A. H. Woods): Philadelphia, Pa., 8-20.
EMPIRE MUSICAL STOCK: Paterson, N. J., Feb. 5—indefinite.
FANTASMA (Edwin Warner): Toronto, Can., 1-6.
FISCHER MUSICAL COMEDY: Los Angeles, Cal., March 17—indefinite.
FLIRTING PRINCESS (Mort Singer): Toronto, Can., 1-6.
FLOWER OF THE RANCH: Hammond, Ind., 1-4.
FOY, EDDIE (Messrs. Dillingham and Ziegfeld): New York city Jan. 8—indefinite.
GIRL OF MY DREAMS (Joseph M. Gaites): Portsmouth, O., 5.
GLASER, LULU: Portland, Ore., March 31-April 6, Aberdeen, Wash., 4, Tacoma 5, 6, Seattle 7-13.
GORDON, KITTY (Joseph M. Gaites): New York city 1-6, Newark, N. J., 8-13.
HANKY PANKY (Lew Fields): Pittsburgh, Pa., 1-6.
HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 15—indefinite.
HERZ, RALPH (Jos. M. Gaites): Chicago, Ill., March 11-April 6, Bloomington 8.
HITCHCOCK, RAYMOND (Cohan and Harris): Philadelphia, Pa., March 18-April 6, Washington, D. C., 8-13.
JANIS, ELSIE (Charles Dillingham): San Francisco, Cal., March 25-April 7, Oakland 8-10.
KOLB AND DILL (George Mooser): San Francisco, Cal., March 17-May 25.
LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 10—indefinite.
LET GEORGE DO IT (Leffler-Bratton): Columbus, O., 1-6, Cleveland 8-13.
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Los Angeles, Cal., 7-20.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 2—indefinite.
LOUISIANA LOU (Harry Askin): Grinnell, Ia., 6, Waterloo 11, Clinton 14.
MACDONALD, CHRISTIE (Werba and Luescher): Indianapolis, Ind., 1-3, Columbus, O., 4-6, Pittsburgh, Pa., 8-20.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer): Phoenix, Ariz., 3, 4, Bisbee 5, Douglas 6, El Paso, Tex., 7, Amarillo 9, Alva, Okla., 10, Anthony, Kan., 11, Arkansas City 12, Lawrence 13.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer): Montreal, Can., 1-6, St. Albans, Vt., 8, Newport 9, St. Johnsbury 10, Brattleboro 11, Hoosick Falls, N. Y., 12, Hudson 13.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer): Carmel, Pa., 3, Shenandoah 4, Hazleton 5, Wilkes-Barre 8, Carbondale 9, Honesdale 10, Lansford 11, Freeland 12, Scranton 13.
MAN FROM COOK'S (Klaw and Erlanger): New York city March 25—indefinite.
METROPOLITAN GRAND OPERA: New York city Nov. 13—indefinite.
MILLIONAIRE KID (Kilroy and Britton): Bay City, Mich., 1-7, Flint 8-10, Lansing 11-14.
MISS NOBODY FROM STARLAND (Mort H. Singer): Butte, Mont., 11.
MODERN EVE (Mort Singer): Elkhart, Ind., 4, St. Louis, Mo., 7-13.
MONTGOMERY AND STONE (Charles Dillingham): New York city 8-13.
MUTT AND JEFF (Co. A: Gus Hill): Grand Rapids, Mich., March 31-April 6, Chicago, Ill., 8-13.
MUTT AND JEFF (Gus Hill): Coldwater, Mich., 3, Battle Creek 4, Lansing 5, Saginaw 6, 7, Bay City 8, Owosso 9, Ann Arbor 10, Jackson 11, Pontiac 12, Flint 13.
MUTT AND JEFF (Co. D: Gus Hill): Baltimore, Md., 1-6.
MY FRIEND FROM DIXIE (Palmer and Kellogg): Louisville, Ky., 1-6.
NAUGHTY MARIETTA (Arthur Hammerstein): Seattle, Wash., 4-6.
NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Britton): Connellsville, Pa., 3, Uniontown 4, Morgantown, W. Va., 5, Fairmont 6, Grafton 9, Parkersburg 10, Gallipolis, O., 11, Huntington, W. Va., 12, Charleston 13.
NEWLYWEDS AND THEIR BABY (Western: Leffler-Britton): Westminster, Can., 3, Victoria 4, Vancouver 5, 6, Seattle, Wash., 7-13.
NEW ORLEANS FRENCH OPERA (Jules Laroche): Detroit, Mich., 1-6.
PINAFORE (Messrs. Shubert): San Antonio, Tex., 3, 4.
PINK LADY (Klaw and Erlanger): Chicago, Ill., Feb. 18—indefinite.
PINK LADY (Klaw and Erlanger): London, Eng., April 8—indefinite.
PINK LADY (Klaw and Erlanger): Los Angeles, Cal., 25-April 6.
POWERS, JAMES T. (Messrs. Shubert): Boston, Mass., March 26-April 6.
PRINCE OF TO-NIGHT (Mort Singer): Janesville, Wis., 12.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.
RICE AND CADY (Keating and Flood): Portland, Ore., March 25—indefinite.
RING, BLANCHE (Frederic McKay): Montreal, Can., 8-13.
ROSE MAID (Werba and Luescher): Philadelphia, Pa., March 25-April 6.
SCHEFF, FRITZI (Messrs. Shubert): Washington, D. C., 8-13.
SCHOOL DAYS (Stair and Havlin): Akron, O., 1-3, Wheeling, W. Va., 4-6, Pittsburgh, Pa., 8-13.
SHEEHAN OPERA (Jos. F. Sheehan): Decatur, Ill., 8, Jacksonville 9, Bloomington 10, Peoria 11, Galesburg 12, Keokuk, Ia., 13.
SIDNEY, GEORGE (Frank Whitbeck): Memphis, Tenn., March 31-April 6, New Orleans, La., 7-14.
SMART SET (Chas. E. Barton): Frankfort, Ind., 11.
SPRING MAID (Werba and Luescher): Waterloo, Ia., 3, Cedar Rapids 4, Des Moines 5, Sioux City 6, Omaha, Neb., 7-10, St. Joseph, Mo., 12.
SPRING MAID (Southern: Werba and Luescher): Lafayette, Ind., 3, Danville, Ill., 4, Decatur 5.
SUNSHINE SOUTH (J. C. Rockwell): Galeton, Pa., 4, Westfield 5, Addison, N. Y., 6, Bainbridge 8, Cooperstown 10, Worcester 11, Schoharie 12.
SURATT, VALESKA (Lee Harrison): Philadelphia, Pa., 1-13.
SWEETEST GIRL IN PARIS (Harry Askin): Philadelphia, Pa., March 4—indefinite.
SYLVA, MARGUERITA (A. H. Woods): Boston, Mass., March 11—indefinite.
TOP O' THE WORLD: Taylorville, Ill., 3, Bloomington 6.
TRENTINI, EMMA (Arthur Hammerstein): New York city 1-13.
VAN, BILLY B. (Stair and Havlin): Richmond, Va., 8-13.
WEBER AND FIELDS JUBILEE: New York city Feb. 8—indefinite.
WILLIAMS, HATTIE (Chas. Frohman): Atlantic City, N. J., 8-13.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.

MINSTRELS.

DOCKSTADER'S LEW: Montreal, Can., 1-6.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.
FIELD, AL. G.: Colorado Springs, Colo., 6.
GEORGIA TROUBADOURS (Wm. C. McCabe): Bloomington, Neb., 3, Naponee 4, Frankfort 5, Guide Rock 8, Superior 9, Nelson 10, Hebron 11, Fairbury 12, Table Rock 13.

CIRCUSES.

BARNES, AL. G.: Oakland, Cal., 1-6.
BARNUM AND BAILEY: New York city March 23-April 20.
101 RANCH WILD WEST (Miller Bros. and Arlington): Escondido, Cal., 3, Santa Ana 4, Corona 5, Redlands 6.
RINGLING BROTHERS: Chicago, Ill., 6-21.
SELLS-FLOTO: Deming, N. Mex., 3, Tucson, Ariz., 4, Phoenix 5, Yuma 6, El Centro, Cal., 7.

BURLESQUE.

AL. REEVES'S BIG BEAUTY: New York city 1-6, Philadelphia, Pa., 8-13.
AMERICANS (E. D. Miner): Newark, N. J., 1-6, New York city 8-20.
BEHMAN SHOW (Jack Singer): Chicago, Ill., March 31-April 6, Detroit, Mich., 7-13.
BELLES OF THE BOULEVARD (Fred McAllen): New York city 1-13.
BEN WELCH (Jack Singer): New York city 1-6, Philadelphia, Pa., 8-13.
BIG BANNER (Gallagher and Shean): Baltimore, Md., 1-6, Washington, D. C., 8-13.
BIG GAIETY (W. A. Miller): Buffalo, N. Y., 1-6, Rochester 8-13.
BIG REVIEW (Henry P. Dixon): Baltimore, Md., 1-6, Philadelphia, Pa., 8-13.
BOHEMIANS (Al. Lubin): Montreal, Can., 1-6, Toronto 8-13.
BON TONS (Jess Burns): St. Joseph, Mo., 1-3, Kansas City 8-13.
BOWERY (Hurtig and Seamon): Omaha, Neb., March 31-April 6, St. Joseph, Mo., 8-10.
BROADWAY GAIETY (Henry Shapiro): Scranton, Pa., 1-6, Newark, N. J., 8-13.
CENTURY GIRLS (Morris Weinstock): Brooklyn, N. Y., 1-13.

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CHERRY BLOSSOMS (Max Armstrong): Wilkes-Barre, Pa., 1-6, Scranton 8-13.
COLLEGE GIRLS (Chas. Foreman): Toledo, O., March 31-April 6, Chicago, Ill., 7-13.
COLUMBIA (Frank Lowan): Chicago, Ill., March 31-April 6, Milwaukee, Wis., 7-13.
COZY CORNER GIRLS (Louis Watson): Kansas City, Mo., March 31-April 6, St. Louis 7-13.
CRACKERJACKS (Bob Manchester): Kansas City, Mo., March 31-April 6, St. Louis 7-13.
DAFFYDILS (Sam Rice): Louisville, Ky., March 31-April 6, Cincinnati, O., 7-13.
DARLINGS OF PARIS (Chas. Taylor): Milwaukee, Wis., March 31-April 6, Minneapolis, Minn., 7-13.
DREAMLAND (Dave Marion): St. Louis, Mo., March 31-April 6, Louisville, Ky., 7-13.
DUCKLINGS (Frank Calder): Philadelphia, Pa., 1-6, Wilkes-Barre 8-13.
FOLLIES OF THE DAY (Barney Gerard): Toronto, Can., 1-6, Rochester, N. Y., 8-13.
GAY WIDOWS (Louis J. Oberworth): Washington, D. C., 1-6, Baltimore, Md., 8-13.
GINGER GIRLS (Hurtig and Seamon): Toronto, Can., 1-6, Buffalo, N. Y., 8-13.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Brooklyn, N. Y., 1-6, Newark, N. J., 8-13.
GIRLS FROM MISSOURI (Louis Talbot): New York city 1-13.
GIRLS FROM RENO (James Madison): Rochester, N. Y., 1-6, Buffalo 8-13.
GOLDEN CROOK (Jas. Fulton): Louisville, Ky., March 31-April 6, Cincinnati, O., 7-13.
HASTINGS'S BIG SHOW (Harry Hastings): Newark, N. J., 1-6, Hoboken 8-13.
HIGH SCHOOL GIRLS (Arthur Gorman): New York city March 25-April 6, Brooklyn, N. Y., 8-20.
HONEYMOON GIRLS (Al. Rich): Detroit, Mich., March 31-April 6, Toronto, Can., 8-13.
IDEALS (Sam Robinson): Buffalo, N. Y., 1-6, Detroit, Mich., 7-13.
IMPERIALS (Slim Williams): Detroit, Mich., March 31-April 6, Chicago, Ill., 7-13.
JARDIN DE PARIS (Burt Hendricks): Chicago, Ill., March 31-April 6, Milwaukee, Wis., 7-13.
JERSEY LILIES (Wm. Jennings): Brooklyn, N. Y., 1-6, New York city 8-13.
KENTUCKY BELLES (Mike Fenton): Cincinnati, O., March 31-April 6, Chicago, Ill., 7-20.
KNICKERBOCKERS (Louis Robie): Boston, Mass., 1-6, Albany, N. Y., 8-10, Schenectady 11-13.
LADY BUCCANEERS (Harry M. Strouse): St. Paul, Minn., March 31-April 6, Omaha, Neb., 7-13.
LOVE MAKERS (Dave Guran): Providence, R. I., 1-6, Boston, Mass., 8-13.
MERRY BURLESQUERS (Joe Leavitt): Chicago, Ill., March 24-April 6, Cleveland, O., 8-13.
MERRY MAIDENS (Edward Shaffer): Omaha, Neb., March 31-April 6, Kansas City, Mo., 7-13.
MERRY WHIRL (J. Herbert Mack): Milwaukee, Wis., March 31-April 6, Minneapolis, Minn., 7-13.
MIDNIGHT MAIDENS (Wm. S. Clarke): Washington, D. C., 1-6, Pittsburgh, Pa., 8-13.
MISS NEW YORK, JR. (Wm. Fennessy): Pittsburgh, Pa., 1-6, Johnstown 8, Altoona 9, Harrisburg 10, Reading 11, Allentown 12, Chester 13.
MOULIN ROUGE (Joe Pino): Chicago, Ill., March 31-April 13.
PACEMAKERS (C. M. Herks): Indianapolis, Ind., March 31-April 6, Louisville, Ky., 7-13.
PAINTING THE TOWN (Holliday and Curley): Pittsburgh, Pa., 1-6, Cleveland, O., 8-13.
PASSING PARADE (M. Messing): Philadelphia, Pa., 1-6, Brooklyn, N. Y., 8-13.
QUEEN OF BOHEMIA (Henry P. Jacobs): Cincinnati, O., March 31-April 6, Chicago, Ill., 7-13.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Minneapolis, Minn., March 31-April 6, St. Paul 7-13.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Boston, Mass., 1-6, New York city 8-13.
REGATTA GIRLS (Walter Greaves): Jersey City, N. J., 1-6, Boston, Mass., 8-13.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Springfield, Mass., 1-3, Worcester 4-6, Providence, R. I., 8-13.
ROSE SYDELL'S (W. S. Campbell): Cleveland, O., March 31-April 6, Toledo 8-13.
RUNAWAY GIRLS (Peter S. Clark): Philadelphia, Pa., 1-6, Baltimore, Md., 8-13.
SAM DEVERE'S (Louis Stark): Cleveland, O., March 31-April 6, Pittsburgh, Pa., 8-13.
SOCIAL MAIDS (Hurtig and Seamon): Boston, Mass., 8-13.
STAR AND GARTER (Frank Weisburg): New York city March 25-April 6, Springfield, Mass., 8-10, Worcester 11-13.
STAR SHOW GIRLS (John T. Baker): Brooklyn, N. Y., March 25-April 6, New York city 8-13.
STOCK BURLESQUE (M. M. Thiese): Albany, N. Y., Feb. 19—indefinite.
TAXI GIRLS (Hurtig and Seamon): Schenectady, N., 1-3, Albany 4-6.
TIGER LILIES (D. R. Williams): Harrisburg, Pa., 3, Reading 4, Allentown 5, Chester 6, Washington, D. C., 8-13.
TROCADEROS (Chas. H. Waldron): Albany, N. Y., 1-3, Schenectady 4-6, Brooklyn 8-13.
VANITY FAIR (Bowman Bros.): Minneapolis, Minn., March 31-April 6, Omaha, Neb., 7-13.
WATSON'S BURLESQUERS (W. B. Watson): Philadelphia, Pa., 1-6, Jersey City, N. J., 8-13.
WHIRL OF MIRTH (Louis Stark): St. Louis, Mo., March 31-April 6, Indianapolis, Ind., 7-13.
WINNING WIDOW (Dave Gordan): Rochester, N. Y., 1-6, Schenectady 8-10, Albany 11-13.
WORLD OF PLEASURE (Geo. H. Fitchett): Hoboken, N. J., 1-6, New York city 8-20.
YANKEE DOODLE (A. J. Faust): New York city 1-6, Philadelphia, Pa., 8-13.
ZALLAH'S OWN (W. C. Cameron): Boston, Mass., 1-6, Montreal, Can., 8-13.

MOTION PICTURES.

BERNHARDT, SARAH: Baltimore, Md., 1-6.
DANTE'S INFERNO: Baltimore, Md., 1-6.
DANTE'S INFERNO: Rochester, N. Y., 1-6.
KINEMACOLOR DURBAR: New York city Feb. 19—indefinite.
KINEMACOLOR DURBAR: Brooklyn, N. Y., 25-April 6.
KINEMACOLOR DURBAR: Baltimore, Md., 1-6.
LEWIS, SPEARMAN, TRAVEL TALK: St. Louis, Mo., 1-6.

MISCELLANEOUS.

GAMBLE, ERNEST: Iron Mountain, Mich., 4, Battle Creek 6, Wellsville, N. Y., 8, McKeesport, Pa., 10, Blairsville 11, Bridgewater, Va., 13.
GILPINS, HYPNOTIST: Deadwood, S. Dak., 1-6, Bellefourche 8-13.
LITCHFIELD'S LYCEUMITES, NEIL: Lykens, Pa., 3, Hummelstown 4, Fleetwood 5, Tonton 6, Bellwood 8, Burnham 9, Newport 10.
NORWOODS, HYPNOTISTS: Auckland, New Zealand, March 5—indefinite.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite.
ROUCLERE (C. G. Maynard): Smith's Falls, Can., 1-3, Kingston 4-6.
THURSTON, HOWARD (Dudley McAdow): Pittsburgh, Pa., 1-6, Norfolk, Va., 8-13.

DATES AHEAD.

Received too late for classification.

ALIAS JIMMY VALENTINE (Liebler and Co.): Boston, Mass., 8-20.
BARRIER, THE: Columbus, Kan., 10.
BEAUTY SPOT, THE: Ashland, O., 9.
BLUE BIRD (Liebler and Co.): Detroit, Mich., 8-13.
EVANSTON STOCK (Wm. M. Vance, Inc., mgr.): Evanston, Ill.—indefinite.
FLIRTING PRINCESS (Mort Singer): Detroit, Mich., 8-13.
GARSIDE STOCK (James S. Garside): Dubuque, Ia., March 31-April 6, Galena 8-14.
GEORGE, GRACE (Wm. A. Brady): Waterbury, Conn., 8.
HANKY PANKY (Lew Fields): Pittsburgh, Pa., 8-20.
HAWTREY, WILLIAM: Halifax, Can., 9.
IMPERIAL MUSICAL COMEDY (Lew Morton): Washington, D. C., April 9—indefinite.
IN OLD KENTUCKY (A. W. Dingwall): Rochester, N. Y., 11-13.
MACK, ANDREW: Waterbury, Conn., 5, 6.
MALLEY-DENISON STOCK: Schenectady, N. Y., April 8—indefinite.
MAN ON THE BOX (Monte Thompson): Saginaw, Mich., 9, Pontiac 10, Toledo, O., 11-13.
OLD HOMESTEAD, THE (Frank Thompson): Bangor, Me., 8, 9, Rochester, N. Y., 10.
OVER NIGHT (Wm. A. Brady): Pittsburgh, Pa., 8-13.
PENALTY, THE (Klimt and Gazzolo): Rochester, N. Y., 8-10.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger): Buffalo, N. Y., 11-13.
SCOTT, CYRIL (Wm. A. Brady): Buffalo, N. Y., 8-10, Rochester 11-13.
WINE, WOMAN AND SONG: Akron, O., 8-10.

CORRESPONDENCE.

(Continued from page 19.)

JANESVILLE.—MYER'S GRAND: Spring Maid March 19 pleased capacity. Dorothy Maynard deserves mention.

FOND DU LAC.—HENRY BOYLE: Manhattan Stock co. in The Cricket on the Hearth March 26 satisfied good business.

EAU CLAIRE.—OPERA HOUSE: Al. Wilson March 22 pleased fair business.

WYOMING.

LARAMIE.—OPERA HOUSE: Tempest and Sunshine March 20; good co.; fair business.

CANADA.

CALGARY, ALTA.—GRAND: Robert Mantell in Julius Cæsar, Richelieu, Merchant of Venice, and Macbeth March 11-13; biggest business ever done here. Mr. Mantell and Frits Leiber gave especially fine performances, and the balance of co. exceptionally good. George Summers's Stock co. in Baby Mine 14-16; fair business.——LYRIC: Jeanne Russell Stock co. 11-13, The Little Minister 14-16. An American Girl, Miss Russell was good in both plays; fair co.; good business.——EMPIRE: Tabloid version of The Soul Kiss 14-20, and Brooks and Harris in a song comedy, A Maid Flirtation, with the other acts, make up a good bill; capacity.——ORPHEUM: J. W. Clifford's Burlesque co.; good business.——ITEM: Kathleen Parlow, probably the world's greatest woman violinist, who was born in Calgary, played before an enthusiastic audience of her fellow citizens in Shriners' Hall 16, under the direction of the Calgary Concert Bureau.

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Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

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ST. JOHN, N. B.—OPERA HOUSE: William Hawtrey in Dear Old Billy March 21-23; delightful English comedy to very large business. Joseph Selman and Gertrude Arden in The Light that Failed 25, 26; fair performances to likewise business. The Bernhardt-Rejane films 27-30 are being very capably exploited and will doubtless attract the houses. Fred G. Spencer, lessee of the theatre, controls these films throughout the Dominion.

OTTAWA, ONT.—RUSSELL: Clinton in David Garrick March 19; fair business. Richard Carle and Edna Wallace Hopper 20, 21 pleased. Kitty Gordon in The Enchantress 22, 23 drew well and pleased.——COLONIAL: Colonial Stock co. in As You Like It 18-23; opened to good houses.——DOMINION: Al. Field and Jack Lewis in Misery in a Hansom Cab 18-23; great hit. Joe Jackson in The Vagabond also pleased.

LONDON, ONT.—GRAND: Schubert Choir March 15 pleased small house. Richard Carle in Jumping Jupiter 16 pleased two fair houses. The Enchantress 18 drew big house at advanced prices and pleased.

HALIFAX, N. S.—THEATRE: Myrkle-Harder co. March 25-30, second week of annual engagement, in The Barrier. Miss Myrkle is a great favorite here and is supported by an excellent co.

REGINA, SASK.—THEATRE: Allen Players March 12-16 (return): excellent business. Plays: Resurrection, Sambo Stranger in Strange Land, Merely Mary Ann, and Divorcons.

MOOSE JAW.—CITY: C. James Bancroft in The New Boy March 22: excellent co.: good business.

BRANTFORD, ONT.—THEATRE: Beverly of Graustark March 26 pleased light business.

PITTSBURGH.

Lew Fields's Hanky Panky at the Alvin—Good Work by Harry Davis Stock.

PITTSBURGH, April 2.—Lew Fields's production of Hanky Panky is at the Alvin this week, and Over Night and Everywoman are underlined. Night Birds was somewhat disappointing the past week, and the co. was worthy of a better piece. Fritzi Scheff was bubbling over with animation in the role of Adele, and had several opportunities to display the full range of her excellent vocal powers to the evident pleasure of her hearers. George Anderson, John E. Hazzard, and Hazel Cox were the other prominent ones in the cast, and all did creditable work. The stage settings were only fair.

At the Nixon Ellis F. Glickman and his Yiddish co. will present four different plays on Tuesday and Wednesday of this week—namely, Schloemele Sharlatan, Kol Shofer, Without a Mother, and Der Wilder Mensch. Good-sized audiences were well pleased with The Concert during last week, especially with the players, all of whom were most efficient, and the two settings were substantial and complete in all details. Leo Ditrichstein rendered several delightful numbers on the piano during the course of the play, and his acting of Gabor Arany was highly commendable. William Morris as Dr. Dallas was excellent, and the same may be said of Janet Beecher as Helen Arany. For the next two weeks Christie McDonald in The Spring Maid.

Leah the Forsaken is the current week's play at the Duquesne by the Harry Davis Stock co., and Twelfth Night for the coming week. My Friend from India was well acted the past week, and the principal players, Mary Hall and Robert Gleckler, and the others in the co. were well cast.

The Lyceum has Thurston, the magician, who is offering several different illusions from those seen here last season in addition to his regular programme, and will be followed by School Days. The Eternal Light did a fairly good week's business, and was played by an accentable co.

Harry Williams's Academy has Miss New York, Jr., while at the Gayety is Painting the Town.

Dorothy Russell and co. is the headliner of a good vaudeville bill at the Grand.

ALBERT S. L. HEWES.

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TOLEDO.

When It Comes Home at the Valentine this Week—Norman Hackett to Open in Stock.

Francis Wilson in The Bachelor's Baby pleased a large audience at the Valentine March 23. The Spring Maid, with Gene Luneska, 25-27 delighted big houses. The Fortune Hunter 30, matinee and night. When It Comes Home 6.

Howard Thurston 17-23, at the Lyceum, pleased good-sized houses. Eugenie Blair in The Test 24-30, deeply interested packed houses. Richard Jose in Silver Threads 31. Norman Hackett and Eleanor Montell will open a stock season at this house early in April.

JANE CURTISS.

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To new subscribers, never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

FROM THE WINDY CITY.

(Continued from page 15.)

the La Salle. The record is said to be unapproached by any other attraction in the American theatres this season. Harry Askin and those associated with him in the operation of the La Salle; the authors, Addison Burkhardt and Frederick Donagher, and the composer, Ben M. Jerome, who also conducts the orchestra, and the bright co. came in for general business of congratulation.

The Woman closed at the Olympic Saturday night and this week that playhouse will be dark. Thomas W. Ross will move Winchell Smith's Comedy, The Only Son, over to the Olympic on Easter night, taking possession of the stage on which in 1910 he acted The Fortune Hunter long enough to break the Chicago record for non-musical shows. Ross evidently has picked a winner and everybody is glad.

The American Music Hall passed completely into the hands of the Shuberts last Tuesday night. John Cort releasing managerial control. William H. Molliter, who has been representing Mr. Cort at the Music Hall, has surrendered the management to A. F. Wurm, the Western representative of the Shuberts.

The Glass House, a comedy by Louis Anspracher, will be produced at the Chicago Opera House Sunday night, April 11. The co. is to include Tim Murphy, Edwin Arden, Frank Mills, Sidney Herbert, Ralph Morgan, Katherine Kaelred, Katharine Kidderm, Olive Oliver, Rosamond Charpentier, and Grace Arnold.

With the Garrick, Princess, Olympic, and Whitney dark this week, we experience something of the calm characterised by the title of the seven days before Easter.

The Chocolate Soldier, at the American Music Hall, has made good the claims of its management. It really has a fine orchestra of forty pieces and the cast is above reproach, with Alice Yorke as Nadina, Francis J. Boyle as Massakroff, George Tallman as Spiridoff, Mildred Rogers as Aurelia, Juanita Fletcher as Mascha, Charles Purcell as Bumerli, and George O'Donnell as Popoff. They carry the piece through with great vim, and the rendition of "My Hero" makes for a mass meeting of joys and a rout for the glooms. Needless to say that business is fine.

Advance information concerning the Spring season of grand opera in English at McVicker's by the Aborn co. is to the effect that on April 14 Aida will be given as the first offering. During the season there will be a number of special matinee performances of Haensel and Gretel. The Puccini operas, excepting The Girl of the Golden West, are also promised.

There is very little moral to June Madness, the third of the untried American plays produced by the Drama Players Thursday night last, at the Lyric. Morals? Oh, that is altogether different. One might pick out a few choice specimens with a sugar spoon if going daintily about it here and there. It would all depend on the state of mind with which the person went about it. However, that might be straining a point. The main thing is, is it a strong play? Well, Yes. Looking at it from the objective points of Evanston on the one hand, and Chicago on the other—it may be and to be a particularly strong play—with different shades of meaning. The play is direct, forceful, and by implication and plot calls a spade a spade. The June madness part of it was where a strong woman yields to the seductions of the God of Love without the formalities, preceding which, demanded by polite society, and ever afterward is immune to the wootings of the stronger sex until, well, until the right man comes along, tossing meantime as a widow with a nameless daughter. This is one section of the plot, and the work of building a play about it has been accomplished successfully by N. K. Webster, the Evanston author and playwright. "Neither do I condemn thee, go and sin no more," would seem to be not a bad motto to apply to the affair as a whole. But it is a strong play—possibly too strong for those lacking "advanced" tastes and morals. At any rate, Mr. Webster's hat is in the ring.

At the Majestic this week a playlet called The Still Voice employs an extraordinary cast, including five of the celebrated Barrymore and Drew family. Sidney Drew assumes the principal character, and Mrs. Sidney Drew plays the opposite, while Doris Rankin, Lionel Barrymore, and S. Rankin Drew have interesting parts to play.

This week Eugenie Blair is presenting The Test, by Jules Eckert Goodman, at the Imperial, opening with two performances yesterday to large and pleased audiences.

Martin Beck and Mort H. Singer have given out the first authentic news of plans for the New Palace Theatre in the City Hall Square Building. Mr. Singer's agent says: "The New Palace Theatre will be dedicated as an elaborate vaudeville playhouse patterned after the great London music halls. Among the bookings already contracted are a series of brief spectacles, staged by John Tiller, a London ballet master; a two-scene operetta, The Eternal Waltz, for original production; Sarah Bernhardt in repertoire of big scenes later in the season; one-act plays, including a sketch version of Madame Butterfly, staged by David Belasco, played by Clara Blandick and a co.; The Concealed Bed, a one-acter by the author of Bunty; The Drums of Oude, by Austin Strong; vaudeville numbers, in the main European importations, including Harry Atkinson, W. G. Fields, and Mr. Beck's headliners from time to time as they come fresh from foreign circuits." This afternoon the New Palace Theatre—well named—began its first week with a fine vaudeville bill. The programme was as follows: John Tiller's English Boys and Girls, Thomas A. Wise in A Chip of the Old Block; Cesare Nesi, a vocalist from Vienna; the Sunshine Girls, bully British ballet; Lydia Barry, comedienne from New York's Winter Garden; Howard and North in a comic sketch; Diamond and Nelson in Something New, and the Leitzel Sisters, the wonders of the air. The prices are from one dollar to twenty-five cents. Performances every afternoon and night, and smoking allowed in the balcony.

Music Hall, Fine Arts Building, adopted motion pictures last Saturday.

From public announcements and private information it appears that next Monday night there will be many openings, all of more than passing interest. Augustus Thomas's new comedy, When It Comes Home, will be given at the Illinois Theatre that opening its metropolitan production, the cast including Reginald Mason, Marie Browne, William Courtleigh, Joseph Tuohy, George Ham Courtleigh, John Findlay, Louise Muldener, Violet Howard, George Clarke, Ffolliott Paget, Eileen Erroll, and Gail Kane. On the same evening Bayard Veiller's play, Within the Law, will be produced at the Princess, with Emil Stevens, William B. Mack, Howard Hall, Howard Esterbrook, Andrew Robson, and Georgia Ramey in the cast. That night also, three stars, John Drew, William H. Crane, and Robert Mantell, will reappear here. Drew at Powers's Theatre in Hubert Henry Davies's comedy, A Single Man, in which he will be aided by Mary Boland, Thais Lawton, Louise Drew, Carroll McComas, and others. Crane at the Blackstone in The Senator Keeps House, his co including Harry Harwood, Jack Devereaux, Theodore Marston, William W. Jefferson, Mabel Bert, Lorraine Frost, and Marion Kerby. Mantell will act a wide range of Shakespearean and other parts at the Garrick.

The Drama Players will stage Goldoni's The Coffee House on Thursday or Friday night of this week. This will be the ninth and final play of the season.

OTIS COLBURN.

THE WEEK IN BOSTON

Season's Business at Low Water Mark—Only Change of Bill to Be Seen at the Castle Square.

(*Special to The Mirror.*)

With two houses temporarily dark, Boston's dullest week of the season is duller than ever. The Boston Opera House has closed its regular Winter season and will remain vacant until the coming of the Aborn forces for the Spring season at popular prices, and the Majestic will reopen on Easter Monday with Dockstader's Minstrels. That cuts down the opportunities for playgoing quite materially.

Indeed, if it were not for John Craig, Boston would be without a single change of bill this week. He makes a revival of The Prince and the Pauper with his stock co. at the Castle Square, and every other programme in town is a hangover. Henriette McDannel, who played the youngster in The End of the Bridge as well as Little Lord Fauntleroy, has the dual character originally given by Elsie Leslie in this play, and she was the feature of the production. Mr. Craig was in the bill and did admirably. The production was elaborate. Romeo and Juliet will follow.

The Indiscretion of Truth at the Hollis shows Robert Edeson in quite a different sort of a character than any that he has ever played in Boston since he became a star. It seems odd, indeed, to see him playing a villain, but that is what he is in this new play. Frank Cooper, the English actor, makes an admirable Sir George and shares the honors because his character is so good, contrasted with the villainy of the star's role. Mrs. Thomas Whitten plays the old mother with touching effectiveness.

The Siren has been packing the Colonial to the doors at every performance since the engagement started, and thus far the figures are ahead of those of The Pink Lady. It is quite natural that Donald Brian should have a big welcome here, for he is a Boston boy, but Julia Sanderson shares the honors, and there are enough from The Arcadians to make it quite an Old Home Week.

James T. Powers will have a good and lively entertainment in Two Little Brides when the engagement at the Shubert is ended, for everything is being worked into shape and the piece is both diverting and tuneful. Mr. Powers has given himself a good character, and he is almost as funny as in Havana. Christine Nielsen was a newcomer at the opening here and is a favorite.

The Country Boy is not to play out the season at the Park, although the business still continues large, just as it has been for the past twelve weeks. It has been arranged to bring Hattie Williams here 15, with The Girl from Montmartre, and that will leave only a fortnight more for The Country Boy.

The same period will remain for The Littlest Rebel at the Boston, where the record for run of the season is being taken by this wartime play. The popularity of William and Dustin Farnum as stars has had its effect, but the juvenile interest has much to increase the general demand. The pathos of the last act is hard to resist.

Still another attraction now in its last fortnight in Boston is Gypsy Love at the Tremont, where Marguerite Sylva is building up a great personal popularity as a prima donna. Arthur Albro as the gypsy violinist is another who has been especially well liked in this production.

Gertrude Elliott is in her last week in Boston with Preserving Mr. Panmure at the Park. The comedy by Pinero has proved especially pleasing in catching the Drama League class of theatregoers, and Miss Elliott has added to her popularity as a star in this city. Isabel Irving was about the only notable absentee from the New York cast for the Boston engagement.

For the Gaiety, the new burlesquers are Robie's Knickerbocker Burlesquers, with Reger Imhof.

At the Howard Athenaum are Zallah's Own Girls, with Charmion leading the special olio which includes Finley and Burke, L'Alglas and Bloc and Maxim.

The returning visitors to Boston at the Casino, are the Queens of the Jardin de Paris.

At the National, the vaudeville bill includes a chorus of Boston schoolboys in a medley chorus arranged by Elsie Phelan, Mlle. de la Guerra, Franklyn Ardell and co., Evans and Vidor and King Brothers. Austin and Stone's has its attractions in Cassie French, Walsh, Myers and Campbell, the Vinter Sisters, the DeMays and the Floradora Girls.

This is the last week of vaudeville and pictures at Loew's South End.

The bill at Keith's is headed by the play In 1999. In which Joseph Jefferson, Florence Nash and Minette Barrett appear. The other features are: Witte Brothers, the three Leightons, Mary Elizabeth, Billy K. Wells, Weston Sisters, Charles B. Lawler and Daughters, Middleton Spellingen and co. and Polzin Brothers.

The new attractions at the Globe are Barr Johnson and co., Frederick and Don, Brown and Barrow, Al Ling Foo, Gilmeur and La Tour, The Hays and the Bean Burnett singing three.

The Bowdoin Square includes in its vaudeville bill, an all feminine one by the way, the Ernesto Sisters, Beech and Capron, Buella de Rosa, Camille Palardeaux and the Carlton Sisters.

The new week at the Orpheum opens with Kenneve and Hollis, Looke and Linden, Kendall's Auto Girl, Dan Maley, Le Roy and Romm, Hanlon and Clifton and Alberto and Kinsmann.

Robert Edeson has a novel way of taking curtain calls after the third act of The Indiscretion of Truth at the Hollis. He is supposed to have died, and he does not come to life as so many stars do. On the contrary, the stage is perfectly black, without a light in the auditorium, and only one ray shines on the figure of the hero. It is quite like The Return of Peter Grimm.

Quite a delegation of the managers are going to the meeting of the Drama League this week, for H. T. Parker is going to be one of the speakers. If he comes late on the list he will have to cut his speech short, otherwise it will conflict with his scheduled hour, too, meeting press agents at his office.

Liberati and his Italian Band are coming to the Park for a Sunday concert 14.

A noted landmark and place of amusement is to go within a short time. Arrangements have been completed for the sale of the corner estate on Tremont Row, where Austin and Stone's Museum has stood for so many years. An eight-story block will be erected on the spot, and that will mean that Colonel Frank P. Stone's place of amusement has only a few more months. He may build a theatre in the vicinity, or he may have a house for pictures and vaudeville in the new building, if present negotiations are carried through, but at any rate there will be no more museum. This will end a novel phase in Boston amusement circles.

Randolph Barochi, who is private secretary to Harry Russell, director of the Boston Opera House, is just recovering from an operation for appendicitis.

The Watch and Ward Society got busy last week, and for once the official censors for Mayor Fitzgerald took notice of what was going on at a vaudeville house. Fleurette at the National added more draperies.

The suburban authorities are taking action regarding the Allen outlaw gang moving pictures, and they have been barred by the selectmen of Winthrop.

There came pretty near being a fire panic in the Imperial, a moving picture house at South Boston, one afternoon last week. Flames were discovered in an adjoining building and when the fire apparatus came up the audience of three hundred women and children started in confusion for the doors. The attaches of the house reassured all and nobody was injured.

The body of Fred. J. Eustis, the musical director of The Enchantress, who died in Toronto, was brought to Boston, and the funeral services were held at the home of his wife, Kate Uart, in Charlestown. Afterwards the burial was in the cemetery at Wakefield, where his family had lived before he took up his career as a musician.

Beatrice Forbes-Robertson came to Boston last week so as to speak at a Votes for Women rally at Malden.

Isabelle Evesson, who succeeded Annie Clarke as leading lady at the Boston Museum, will return to this city at the South End, heading the new stock co. which starts there on Easter Monday. The first bill will be Oliver Twist and she will play Nancy Sikes. Richard Thornton will be the leading man and H. A. Roberts will be an important member of the co.

There was a professional matinee of He Came from Milwaukee at the Majestic last week, as

(Continued on page 34.)

HOTEL CARDS

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

JULIA R. HURLEY

Member of the Reliance Stock Company

THE reference last week in these comments to the possibilities of the feature film barely scratched the surface of a subject that looms large in the motion picture firmament. Feature films are films of special character, by reason of length, importance and advertising possibilities. They are pictures that an exhibitor can book as he would an act or a play, billing them ahead and thereby attracting extra business to his house. They can be taken on tour as any other traveling attraction and for these reasons they may have long and profitable lives. Pre-eminently they answer the question as to the producer getting lasting and adequate rewards for each meritorious production, for the reason that his profits on each production will depend on the extent to which that production can retain and command public demand.

* * * *

The tendency of the feature film to advance in quality therefore will be automatic. It needs no argument to show that those features which become popular will be the ones that will be most in demand by exhibitors and that once there is on hand a sufficient number of high class feature productions there will be no room for the cheap and inferior films of extra length. It is doubtful if some producers who have spent large sums of money on two and three reel productions have sufficiently considered this probable future of the feature film. One can hardly think they have, after contemplating some of the pictures that have been produced in this way. Length seemed to be the only feature quality they had in mind. But length alone will never make the true feature film of the future. On the contrary, to justify its greater length it must be better in every essential quality than the shorter films. The longer the film the more merit it must have, foot for foot. Such films will prove their own worth by long and profitable existence, playing return dates and gaining for their authors, makers and all concerned fame and fortune, just as the successful play or novel does to-day.

* * * *

With the increase in number of feature films that deserve to live, there must undoubtedly develop a system of distribution and orderly exhibition. Something akin to the exchange of the present time may result. Already such projects are in the air, but it would not seem probable that they will be developed on precisely similar lines, because differing conditions will lead to different results. Perhaps the distribution of feature films may resolve itself into what might more properly be termed the library rather than the exchange. The exchange is already a library where hundreds and thousands of ancient film copies are kept on hand, but the chief business of the exchange is the regular and orderly circulation of current productions. With the true feature film library, the chief business may be to collect and keep in proper condition for exhibition copies of feature films which may be let out on such special terms as each may command.

* * * *

William Lord Wright, who discusses photoplay writing in one of the "trade" journals, *The Moving Picture News*, offers what may be taken as an amendment to a suggestion made in these columns several months ago, and the amendment seems a good one. The Spectator suggested, in view of the claim that nearly all picture plots were rewritten in the producing company's offices, that credit be given to the original writer of the story and also to the editor or producer. Mr. Wright suggests that it be put this way: "Scenario by James Johnson; adapted by (editor's name); staged by (director's name)." Some such form as this by which each individual hand in the construction of a story would get its full credit would be perfectly just and wouldn't cost any company a cent. However, this is not to throw cold water on the generous policy already introduced by the Edison Company, the Selig Company, the Reliance and some others. Naming the author is making a healthy progress among film producers.

* * * *

Reference to "scenario writing" brings to mind a remark dropped to The Spectator the other day by Charles

EUGENIE BESSERER

Leading Woman with the Selig Western Company

Gaskill, a well-known and capable member of the craft, to the effect that he could not see why the name "scenario" should be applied to the picture play. They are no longer scenarios; they are motion picture plays, fully worked out, briefly, it is true, but with all essential details even to significant speeches and captions. This, of course, as to the workable picture play. The Spectator has long had a growing opinion to the same conclusion, and, if he is not mistaken, Epes W. Sargent has expressed a similar thought. Mr. Sargent explained, if memory serves right, that the employment of the word scenario in designating a picture play is one of the reasons why the copyright authorities have been slow to grant all copyright privileges to motion picture plays. The scenario of a stage play cannot be copyrighted and it was natural to rule that the same would apply to a scenario of a picture play. But if a motion picture play is not an incomplete scenario, but a complete motion picture dramatic composition, the case is entirely different. At any rate, why not drop the use of "scenario" altogether when applied to a picture play of the completed kind?

* * * *

A notable difference between foreign and American

CHARLES L. GASKILL

A Talented Scenario Writer and Editor with the Vitagraph

methods in picture play acting is illustrated by a recent Cines release, The Deserter, reviewed elsewhere in this issue. In the Cines film we have the situation of the soldier about to be shot after court martial, when at the last moment, just in time to save his life, his sweetheart dashes in with a pardon. In this case she secures it from Napoleon. In a half dozen American war pictures the pardon is secured from Abraham Lincoln. The climax is the same in all, but the manner in which it is approached is radically different as to the Italian and the American. In every American film to a greater or less extent, the situation was prolonged by alternating scenes showing the progress of the girl or woman with the pardon and scenes showing preparations for the execution. In some of the American films these alternated scenes were not timed skillfully, but the effect and intent was to intensify the suspense. In the Italian example we have no resort to this trick at all. She gets the pardon, the man is about to be shot, she arrives in time to save him, and this is all. It is over in a few seconds. Some people may argue that the Italian way is the more artistic and the American way cheap claptrap, but The Spectator holds to the contrary. The situation, if in real life, could not possibly have been less thrilling and tense than it is represented by the American method. Imagine the thing really happening. We see a man about to be executed and at the same time know that his rescuer is striving to the utmost to reach the scene in time. Could anything be more intensely exciting? Why is it not legitimate and harmonious, and therefore entirely artistic, to logically and truthfully represent it in that way? And this applies to the intensifying method in all film stories where the nature of the situation logically warrants it.

* * * *

A few days ago a boy, dressed in the uniform of the Boy Scouts of America, shot and killed another boy in the Bronx. The shooting was done with a small rifle after a mock challenge and an order for the victim to throw up his hands. Will it occur to any uplifter to denounce the Boy Scouts as the inspiration for this tragedy? Probably not, for the reason that the Boy Scouts, in a way, is itself an uplift movement designed to shape the plastic minds of impressionable youths. That it may in exceptional cases shape them the wrong way will be admitted and readily excused by all devout uplifters. But if it had been a case of motion picture inspiration how different it would have been! Over in New Jersey a boy burglar—a degenerate of unique type—has been sentenced to nearly one hundred years in prison on an accumulative sentence. When one of his victims was testifying, he is reported to have interrupted by cautioning her not to "pull any of that moving picture stuff," indicating rather interestingly the contempt in

which he held the films as a practical teacher of crime. There is food for thought in both these instances of youthful degeneracy, although we may doubt if any uplifter will see it.

* * * *

The death by accident at Dayton, O., March 27, of James P. Chalmers, editor, manager and principal owner of *The Moving Picture World*, was felt as a severe shock throughout the motion picture field. Mr. Chalmers was widely known in all branches of the business and wielded no small influence as the head of the leading class journal devoted exclusively to motion picture affairs. This influence was conscientiously devoted to the betterment of conditions and the upward development of the motion picture art and industry. The successful publication, of which he was the principal founder and almost the sole builder, stands as a monument to his energy, perseverance, ability and integrity.

THE SPECTATOR.

IS THE NOVEL, TOO, IN DANGER?

The Indianapolis *News* sees trouble ahead for the novelist as well as the theatre, through the medium of pictures. It says in part: "As the quality of pictures illustrating life that is all alive improves, the writers and publishers of summer novels may well fear that their occupation will soon be gone, relegated to the limbo of innocuous desuetude. The picture theatre is beginning to commend itself to people who have an appetite for what may be called the better kinds of fiction and of the drama. The motion picture show is a saver of time. Instead of giving two hours' time to a drama at a regularly ordained theatre, one may take his family of eight, including the baby in arms, to a neighboring picture show and escape with an outlay of less than half a dollar. A number of great novels are now running on films and more are soon to come. . . . translated into 'photo play,' which seems to be a rather good name for these picture plays without words. There may be objection on the part of some folk to these dumb show performances as to an insidious endeavor to retire the English language from the place it has held histrionically from the time of William Shakespeare."

DEATH OF MACE GREENLEAF.

Mace Greenleaf died in Philadelphia, Sunday, March 23, at 2.20 a.m., of typhoid pneumonia. The death occurred at St. Agnes Hospital, where he had been removed. He had joined the Lubin company but little more than a week before and only three days of his engagement had passed when he contracted the cold that resulted in the fatal attack. His Lubin associates sent out a touching tribute to his memory. Interment occurred in Dixfield, Me. Mace Greenleaf had been in pictures about a year, having been with the Reliance the greater part of the time and for a short period with the Solax. Previous to that he had filled many stage engagements of distinction.

MUSICAL COMEDY SUFFERS, TOO.

Keene Abbott has an interview in the Omaha *Herald* with a musical comedy manager, whom he quotes in part as follows:

"Cheap melodramas were weeded out by the picture shows; and now it looks very much as though popular-priced musical comedies were going to meet with a similar fate. Why? Well, because people like a stage story, with dramatic situations. These elements are the chief features of the films, and they are not seen in musical shows. Every neighborhood has its nickelodeon where many people find satisfactory entertainment. The cheap musical show, at a regular theatre, may be better entertainment, but it is not enough better to induce them to pay the difference or to bother with going up town after it.

JOSEPH ALLEN

Of the Essanay Eastern Stock Company

"You would be astonished, too, at the diversified entertainment that these little picture houses offer. Not so much horror and crime and dreary disaster as there used to be. Instead of that, there may be a drama of sentiment, a giddy farce of some kind or perhaps a genuinely instructive series of pictures.

"The cheap music show, on the other hand, does nothing of the sort. The jokes are pretty musty; the stage Dutchman, Irishman and Jew have been used too long to be funny; the rag-time songs go stale with over repetition, and so it is that this form of amusement is being backed off the boards, in much the same fashion that melodramas were relegated to the junk-pile."

JOE BRANDT JOINS IMP COMPANY.

With his announcement of his resignation from his position in the advertising department of THE MIRROR comes the statement that Joe "Brandt" Brandenburg will become part of the executive staff of the Imp Films Company. Mr. Brandt has established an enviable record in the amusement field. For several years he was connected with the *Billboard*, having held the position of manager for the New York office. After a short season with the *Player*, he joined THE MIRROR. Mr. Brandt is particularly well equipped with a knowledge of the general film situation, having made a close study of it for the past five years. In leaving the amusement newspaper field, he takes with him the good wishes of his host of friends.

TABOR GRAND FOR PICTURES.

A leasehold of exceptional importance was executed last week between John Cort, representing the McCourt Amusement Company of Denver and Bert Levey of San Francisco, whereby the latter comes into the possession of the Tabor Grand Opera House of Denver for the coming Summer, with a privilege of extension. Mr. Levey will be given possession on Sunday, April 28, when a six-act bill with motion pictures will be presented at ten-cent prices. Should the venture prove a profitable one, the Amusement Company will rush the partly completed Shubert Theatre and have it ready for tenancy next season, thereby allowing Levey to continue in possession of the Tabor.

WEBER'S THEATRE FOR INDEPENDENT FILMS.

Weber's Theatre is being fitted up for pictures and will open with first run Independent service under the management of E. C. White. This will be an important and valuable event for Independent film interests.

TOWNSEND BILL A COMPROMISE.

The Townsend bill as introduced in the House at Washington, reported elsewhere, is the result of a sensible compromise between authors, theatrical producers, publishers and the picture interests. It limits the amount of damages that can be secured from innocent infringers of copyrights as follows: Exhibitor of an infringing film not less than $50 nor more than $1,000; manufacturer, not less than $250 nor more than $5,000.

FRANK WINCH WITH SALES COMPANY.

Frank Winch, who has a faculty for getting in on good things and making them go their best, has become manager of the Sales Company's Animated Weekly, the news film now issued to the Independent theatres. Mr. Winch attended the exhibitors' convention at Dayton, O., in the interest of the Weekly. His headquarters will be 111 East 14th Street, the Sales Company office.

DEATH OF JAMES P. CHALMERS.

James Petrie Chalmers, editor, manager and controlling owner of the *Moving Picture World*, died Wednesday, March 27, 1912, at Miami Valley Hospital, Dayton, O., where he had been conveyed after meeting with fatal injuries caused by falling down an elevator shaft in the National Cash Register Convention Hall building. The convention of motion picture exhibitors was being held in the National Cash Register Convention Hall, and Mr. Chalmers was in attendance on behalf of his paper. It is supposed that he mistook the sliding door of the freight elevator for the door entering the convention hall, and so fell to his death, the accident taking place about 3 P.M., Tuesday, while the convention was in session. An employe of the National Cash Register Company found Mr. Chalmers with his head horribly crushed from the eighteen-foot fall to the cement floor of the shaft. He was conveyed at once to the hospital, where he died later. The tragedy spread gloom among the convention members, by whom Mr. Chalmers was held in the highest respect and affection. The body was brought to New York and services were held at the establishment of Frank E. Campbell, 241 West Twenty-third Street, Sunday afternoon, attended by a large number of motion picture and newspaper friends, acquaintances and associates.

James Petrie Chalmers was born Feb. 8, 1866, in the Orkney Islands, north of Scotland, and at an early age learned the printing trade. He came to America at the age of twenty. Becoming interested in amateur photography, he was instrumental in consolidating three publications devoted to that field into the *American Amateur Photographer*. In 1907 he helped found the *Moving Picture World*, of which he soon became sole owner and which he developed to its present prosperous condition.

PICTURES FROM AEROPLANE.

Geo. W. Beatty in his aeroplane carried a motion picture photographer and camera in a trip over Long Island recently. There was a 30-mile breeze.

SCENE FROM "THE CLUE" (ESSANAY)

A Startling Dramatic Novelty

SCENE FROM "THE CLUE" (ESSANAY)

Featuring Joseph Allen

LETTERS AND QUESTIONS.

Answered by "The Spectator."

F. W. Woods, writing from Washington, D. C., to THE MIRROR, takes a rap at this department of the paper in the following letter, which, to be fair in the matter, is quoted in full:

> I can't quite figure out why a first-class magazine like yours allows its pages to be used for such cheap advertising as the motion picture players resort to. Supposing you cut it out. You are only lowering the tone of your magazine. The motion picture players get their friends to write questions about them to be answered in your columns, and then they get so much advertising for nothing. You don't catch the regular actors and actresses resorting to such cheap schemes. I for one will be glad to see you discontinue this.

Without giving this reader a sarcastic reply, which might be quite easy under the circumstances, it may be said that he has been misled in supposing that any considerable percentage of the inquiries answered in this department are promoted by the players. The Spectator pretends to no special qualifications as a second sight expert, but he feels that he is pretty well able to reduce to a minimum the danger of having THE MIRROR's courtesy abused in the manner described. Nearly all the letters received show clear evidence of sincerity. They obviously come from motion picture "fans"—people who go constantly to picture shows and, having come to know and recognize the faces of players, are eager to know the names of all of them. Cannot Mr. Woods conceive of such a class of people? If not, he is behind the times and should wake up. But after all, why should the picture actor who goes through his part only before the cold eye of the camera and receives little or no mention in the daily press, be begrudged his little meed of praise in the few papers that give space to this class of information? And anyhow, since when did "the regular actors and actresses" of high or low degree commence to scorn the promoted publicity of the press agent?

The extreme extent to which picture spectators are apt to criticise items of detail in motion pictures is illustrated in a letter from "S. C.," Indianapolis, Ind. "S. C." notes a Biograph film, Give Me a Match, in which burglars are seen in low cut patent leather shoes and expensive hose. How "S. C." could tell the hose were expensive is not explained, but it may be presumed that they were, as Biograph players are supposed to be "good dressers, on and off." "S. C." also refers to the girl in The Battle of Pottsburg Bridge, who had on dry clothes after her long swim in the water, and a number of other incidents of similar nature, all of which is a warning to directors to remember that some 20,000,000 pairs of eyes are on their work.

"Quiz," Lockport, N. Y.: E. M. Paine, of Chicago, who offers to teach photoplay writing, is not connected in any way whatever with the Selig Company. Mr. Selig is and has been extremely careful not to have his photoplay editorial department involved in any school propositions.

"Sunbeam Admirer," Galveston, Texas, throws bouquets to THE MIRROR in the following words addressed to The Spectator:

> I have been reading THE MIRROR for about five years now, and it continues to be my favorite among all the magazines of its kind. You can always find what you want to know in THE MIRROR quicker than in the others, because the information is systematized and each subject has its proper place each week. And furthermore the information is always reliable. I can further congratulate you personally on the way in which you criticise the films, and I must say that you must have a time seeing all these pictures and then trying to give a just criticism to each. You once gave the intimation that there might be no such person as The Spectator, which I firmly disbelieve (with all apologies to yourself), for the style is all too much the same every week in which criticisms are rendered to be written by more than one person. No, sir, there is only one critic, and that one is yourself.

All the same, all MIRROR reviews of films are not written by one person. It would be a physical impossibility for one person to see all the pictures in New York, not to mention the time necessary for writing. Biograph questions are not answered when they refer to identities of players.

"S. W. P.," Louisville, Ky.: (1) Cannot tell you what theatre in Louisville shows Eclair pictures. Ask any house manager where you see Independent or Sales Company films advertised. (2) Jack Standing is said to be with Eclair. (3) Don't know how old he is or where he came from. (4) Warren Kerrigan plays leads with the American. (5) Cannot identify the Kalem actor you mention without knowing the name of the picture you refer to. (6) The part of Randall in The Passing of J. B. Randall & Co. (Edison) was played by Benjamin Wilson. (7) Yes, Maurice Costello is still with Vitagraph. (8) The male lead in Mother Love (Lubin) was played by John Halliday.

"F. F. F.," Charlotte, N. C.: No questions of yours can be found in hand that have not been answered.

Earl Hodge, of Fresno, Cal., wishes to say a word for "the exquisite acting" of the actress who played Iola in the Biograph picture, Iola's Promise. He says:

> The scene where the little Indian maiden dies was indeed one of the most finished pieces of acting that it has ever been my good fortune to see in motion pictures. It is remarkable the way this little actress gets into the spirit of the characters she depicts, and it also reflects great credit upon the director of this company to be able to get such finished work from those under his direction, for he surely is an artist.

"Inquisitive," Pittsburg, Pa.: Miss Mitchell was the leading lady in Through the Drifts (Lubin). Her name no longer appears on the roster of the Lubin Company.

Bushnell Dimond, Philadelphia: The small girl in A Child's First Love (Reliance) was Gladys Egan. The boy who played in Billy's Stratagem and Baby and the Stork (Biograph) is still with that company, though not appearing in the Western pictures.

"Picture Fiend," Marysville, O.: No, Gwendoline Pates did not play the Indian girl in The Legend of Lake Desolation (Pathe). The part was played by a Miss McCoy.

"Harry K.," Sewickly, Pa.: The actor who played the part of the son who was sent to college in Fathers and Sons (Champion) was William H. Crane. The part of Lady Isabel in East Lynne (Thanhouser) was played by Marguerite Snow.

Harold Duke, Decatur, Ill.: The actress whom you pronounce so "very, very good" in Lubin films, particularly the girl in Some Mother-in-Law and One Way to Win, was Peggy Glynn. She is no longer with the Lubin Company.

A. Z. Thomas, Denver, Col.: Dante's Inferno (Milano production) was reviewed in THE MIRROR of Aug. 2, 1911, page 25.

J. Ford Harrison, of Kingston, N. Y., writes that he did not fully realize the value of THE MIRROR until recently, when he was confined to his home for several weeks by illness. He states that recently a number of Kingston M. P. fans held "a voting contest to determine the most popular players, and the field was swept nearly clear by Mabel Normand, Anna Wilson, Betty Harte, Bessie Learne, King Baggot, Warren Kerrigan, and William A. Williams." Questions: (1) THE MIRROR has printed portraits of picture players since June, 1910. Back numbers of THE MIRROR can be supplied twelve months back. (2) There is a W. W. Kerrigan playing for the American Company, who is a brother of Warren Kerrigan. (3) Eugenie Forde was the ranchman's bride-to-be in Cupid and the Ranchman (Nestor). (4) The leading man in The Bos'un's Watch (Edison) was Edwin Clarke.

"G. E. L.," Chicago, Ill., wants to know if The Spectator doesn't think "that good ideas for motion pictures are getting scarce?" He also ventures the opinion that "the majority of motion picture 'fans' will eventually become tired of the films." It all depends on how far in the future G. E. L. means "eventually" to carry. "Eventually" motion pictures, as we know them now, will be obsolete, but does "G. E. L." hope to live that long? As for ideas being scarce, it is in The Spectator's mind that they are just commencing to develop. Questions: Biograph pictures are now taken in Southern California. When the stock company is East the pictures are taken anywhere within a few hundred miles of New York. Pathe Freres American films are made both in the East and in California.

THE LATE MACE GREENLEAF

Who recently joined the Lubin Stock, and died of pneumonia March 24, 1912.

"Helen Mar," of Rochester, writes to call attention to an apparent plagiarism in a recent licensed film. She is right in claiming that "credit should be given where it is due, especially as the adapter did so little adapting and so much adopting," but the chances are that the plagiarism was not with the picture company's knowledge. Perhaps some plagiarizing scenario writer sent the story in, claiming it was original, and the editor and producer didn't know the difference. After referring to a film in which she saw G. M. Anderson playing to the camera, she continues:

> Please will you ascertain one thing for us: Are hair pins not indigenous to the West, in so far as leading woman are concerned? Be their hairs few or many, straight or curly, hang they do. Is it cult, creed or custom? In the case of Alice Joyce and a few others, it is excusable. Since seeing some of the splendid amateur criticisms in THE MIRROR Competition, which, by the way, we all read and enjoy, my conceit has evaporated. I do not think I shall compete.

On the hair pin question, The Spectator cannot speak with authority, but regarding the matter of the review contest, he is sure if "Helen Mar" will make a try for one of the prizes the attempt will be entirely to her credit. Come on in, the competition is fine.

Iris De Long, Chicago, Ill.: The girl "who fell over the chair" in Stray Bullets (Essanay) was Betty Shade, who plays extra parts for the Essanay Eastern company.

"F. I. B.," who may have chosen this signature with special reference to its significance, writes from St. Louis that the actor who played the part of the boy from across the desert in the Biograph, Under Burning Skies, is not popular with "we people of St. Louis." Question: The horse trader in The Prospector's Legacy (Essanay) was Brinsley Shaw.

"A. C.," Chicago, Ill.: The actress who played the old lady in The Turning Point (Essanay) was Eleanor Blanchard.

"J. R. J.," Detroit, Mich.: No, it was not Mary Fuller who was the daughter in The Lighthouse Keeper's Daughter (Edison). The lady who played the part was Laura Sawyer. The leading part (Emily) in Her Polished Family (Edison) was played by Jeanie McPherson. Questions about Biograph players are not answered, as the company's policy is not to announce or advertise the identities of their players.

"P. P.," San Francisco, Cal.: The Bison Company (New York Motion Picture Company) is located at 251 West Nineteenth Street, New York City. The producing studio on the Pacific Coast is at 1719 Allesandro Street, Los Angeles, Cal.

"A Subscriber": The doctor in A Nicotine Conspiracy (Lubin) was played by Arthur Johnson. The Rex Company is now issuing films in which Marion Leonard appears.

EXHIBITORS LEAGUE CONVENTIONS.

The Ohio Convention of the Exhibitors League at Dayton, O., was largely attended by exhibitors of that and adjoining States and also by representatives of exchanges and producing companies, mostly from the Independent ranks. President Neff, who is also president of the National organization of the League, emphasized in his address the determination of the League to keep out of "trade politics" and to confine the organization to its avowed purpose of protecting and promoting the best interests of exhibitors. He advocated the establishing of a national censorship in some form, which he appeared to think could be accomplished by an act of Congress. It was determined by the convention to keep a close eye on legislation. The next meeting of the Ohio League Convention was fixed for Toledo, O., July 16 and 17.

The Executive Committee of the National League also held a meeting in Dayton and granted State charters for leagues in Kentucky, Missouri and the District of Columbia. Applications for a New York charter were received from New York, Buffalo and Binghamton, and were held under advisement.

The Indiana State League Convention was held at Indianapolis March 19 and 20 and was attended by about seventy-five exhibitors and exchange men.

REVIEW CONTEST WINNERS.

Review Contest No. 4, closing on Sunday, March 31, did not permit sufficient time for proper consideration of the many reviews submitted so that the results could be printed in this issue of THE MIRROR. Next week the four winners will be announced and the winning reviews will be published, together with the Honorable Mention List of the next best twenty contestants. The fifth contest is now on and will close April 30, to be followed by monthly contests until further notice.

LOEW'S ADVANCED PICTURE POLICY.

The Herald Square Theatre, recently taken over by Loew's Theatrical Enterprises, is being conducted on the most advanced motion picture lines of any picture house in New York. Four truly new pictures are shown daily—two of each day's issue and two of the day before. There is no vaudeville, and the house opens at 9 A.M., keeping open till 11 P.M. Special care is taken in the projecting, and the orchestra endeavors intelligently to fit the music to the picture.

BIG INDEPENDENT DEVELOPMENTS.

Big developments are looked for in connection with all Independent producing and exchange interests which may result in a more or less complete rearrangement of existing methods, policies and conditions. In Chicago Saturday and Sunday there was an important conference of Independent exchange men, manufacturers and Sales Company officials. Different plans were proposed and considered, and these plans will have further and perhaps definite consideration at a meeting of the Sales Company interests in New York Thursday.

The present negotiations appear to have been precipitated, partly at least, by the recent organization of the Mutual Company, a $2,500,000 corporation promoted by interests connected directly and indirectly with the Western Film Exchange group. The purpose of the Mutual was not, it is said, to absorb manufacturing film companies, but to buy out exchanges and consolidate them, pretty much along the line of the General Film Company in the Licensed field.

Another consideration that enters into the situation is the experience of the Bison Company with its big and really high-class Western two-reel features. These expensive pictures, it was found, could not be produced at a profit at the prevailing price of 10 cents per foot paid by the exchanges and the exchange men, though their patrons, the exhibitors, clamored for the Bison features, would not pay a higher price per foot.

On what basis the new developments will work out will be watched with great interest. Whether it will mean new groupings of Independent manufacturers and exchanges or a consolidation of all along well defined lines that will eliminate disastrous price cutting, is problematical, so far as the outsider is concerned, although it is known that carefully worked out plans are now being perfected.

PICTURES AND THE HILLSVILLE TRAGEDY.

The Washington *Star* states the ethical side of motion pictures in connection with such tragedies as the Hillsville, Va., affair, with great clearness. This is the view already expressed by THE MIRROR and generally held by all reputable film producers. The *Star* says:

There is a peculiar and perhaps a subtle difference between the use of motion pictures for entertainment purposes in the depiction of obvious and unmistakable fiction and the purported reproduction of an actual happening such as that attempted in the case of the Hillsville tragedy. Also, there is a difference between the reproduction of an actual event photographed by this process from the event itself and a fictitious representation of the happening. Thus in one case there can be no especial objection to the rendering on a biographic screen of a lively "Western" photoplay, apart from the question of taste, but a very decided objection to a pretended presentation of a fact. The Hillsville tragedy has become history, and if by chance a photographic machine had been on the ground and used successfully the film would probably have had an immense value, not merely for entertainment purposes, but as evidence. The other day motion pictures were taken of the burial of the *Maine* off the coast of Cuba, and these films have a certain high intrinsic value. But any suggestion of "faking" about them would ruin them even for entertainment purposes. The whole motion picture business depends for its success upon good faith in this matter of the representation of actual occurrences, and it is to the credit of the public intelligence that the patrons of the nickel theatres resent attempts to foist imitations upon them.

Incidentally, it may be added no faked retelling of the Hillsville tragedy has yet appeared in pictures, but very good and entirely proper views of Hillsville surroundings and characters in a news way have been shown.

ETHEL ELDER

Leading Woman with the Powers Company

AMONG THE PRODUCERS.

Melies' Cowboy a Contest Winner.

The Westerners look upon a bucking bronco riding contest as we do a Marathon race. Business is suspended long enough to give every one a chance to take it in, and they come from miles around to see the boys "go through the stunts." The Melies stock company at Santa Paula, Cal., is composed almost entirely of true Westerners, and when the Rodeo, the great Southwestern interstate cowboys' contest, was held in Los Angeles March 9 to 23, the boys of that company heard the call, and Gaston Melies, who is proud of his skillful cowboys and is himself fast becoming a thorough Westerner, decided to attend and back them up.

And some cowboys are these. Otto Meyer, foreman cowboy of the Melies stock company, entered for every event, and while his boss was looking on won two first prizes, two second, one third, and one fourth prize in the wild horse races. A maverick is an unbranded steer and belongs to whoever can capture him. When first in captivity it is one of the wildest animals known. In the maverick races few were able to even stick on the maverick's back, but Otto seems to know the language of wild animals, and came off with two first prizes. In the team roping contest for championship of the Southwest, the Melies cowboy won third prize, and in leading wild horses first prize. But of all events the one that proved "who was who" in the Southwest was the riding of the famous wild pitching horse Gaviotta. Braves from many States succeeded in mounting the untamed steel, only to be thrown or to have to resort to clinging to the horse's neck and mane for safety. At last came Otto, who mounted erect, rode erect and stuck as if he had been planted on the animal's back. Again and again Gaviotta pitched, but in vain, and Otto was hailed as the only one in all the Southwest who had conquered this beast.

Otto Meyer has appeared in many Melies pictures, but after the contest Mr. Melies got hold of his scenario editor, and we may soon expect some stories in which Otto and his skillful, dare-devil riding will play a prominent part.

Stern's Trip Successful.

Upon his return to New York, Julius Stern, general manager of the Imp Films Company, stated that his trip to California had been a most successful one. Mr. Stern, who has for some months past been actively engaged in supervising the completion of Imp products, anticipates several releases of exceptional merits from the California company.

Essanay Notes.

The Essanay Company announces eight original comedies, four exciting dramas and five great Western dramas featuring G. M. Anderson for the month of April.

Alkali Ike's Boarding House, Essanay's Western comedy booked for release April 23, is said to be a great laugh getter, with Augustus Carney in his favorite role.

Mr. G. M. Anderson, director and producer of the Essanay Western Company, located at Lakeside, Cal., shows his ability to adapt himself to widely different roles in two Western dramas soon to be released. In Under Mexican Skies, booked for April 13, he plays the role of Pasquale, a Mexican vaquero, and in The Indian and the Child, released April 27, he portrays a half-breed Indian.

Nestor Notes.

David Horsley, president of the Nestor Film Company, is again returning East from the Nestor Studios at Hollywood, Cal., accompanied by Mrs. Horsley, Stanley, the young hopeful, and Captain Davey. It is possible his stay this time may be of sufficient duration to enable him to meet and renew acquaintance with many old friends whom he has not seen since the advent of the Hollywood studios.

Charlie Simone was the representative of the Nestor Film Company at the recent convention of the Ohio Exhibitors' League, at Dayton, Ohio, where, as is always the case with Charlie, he made his presence felt. A flying trip to Chicago on important Nestor business and return home completed another busy week in the busy life of the "busy bee" of Bayonne and Boostville.

Congratulations are again said to be due the Nestor on their picture entitled Her Indian Hero, which is to be released April 17. An advance copy has been shown, and those who were fortunate enough to witness the first projection are said to have been unanimous in acclaiming it a strong and beautiful production and one which will add another star to the constellation of Nestor releases.

Coming Imp Subjects.

The Imp release of Monday, April 8, includes a picture of the Bradhurst Field Club four mile run, recently held in New York city and in which there were over 300 competitors. Martin Sheridan and Johnny Hayes participated.

A Leap for Love is the title of one of the pictures on the Imp Saturday split of April 13. In this picture is shown the daring feat of F. R. Law, who dropped from Brooklyn Bridge with a parachute and made a successful landing.

The Loan Shark is the title of a picture to be released by the Imp Thursday, April 25. It is a faithful portrayal of the terrible difficulties and trials that beset the paths of poor people driven to accept harsh terms and pay high interest for small loans.

Monday, April 22, is fixed for the release of the much discussed picture, A Millionaire for a Day. John R. Cumpson is the millionaire.

Coming Kleine Releases.

George Kleine, who imports Cines and Eclipse films for release to Licensed theatres, announces the following subjects for the week ending April 13: April 9, a Cines, The Brigand, a thrilling romantic drama; April 10, an Eclipse, The Signal that Failed, a drama with the French Revolution as a background; April 13, a Cines, Madame Roland, a drama of historical interest based on an incident of the French Revolution.

Reliance Pictures.

The Reliance release for April 17 is called A Question of Evidence. It is said to be unusually strong in plot and action. The release for April 20 is called Love Is Blind, being a love story of an artist and a young girl who posed for him.

PERSONALITIES OF PLAYERS.

PLAYERS and other responsible persons connected with motion picture producing companies are invited to send items of interest to THE MIRROR to be printed under this heading. Contributions must be signed by the sender, not for publication but as evidence of good faith.

MARY FULLER has portrayed many varied roles since she first espoused the cause of motion photography and not a few of them have been genuine artistic creations. She has essayed parts ranging from light comedy to heroines of tragedy, for example, from Cynthia's Wedding Trip to Aida and Electra. She has won many friends and admirers throughout the country by her clever delineations in the motion picture play, as is attested by the frequent letters received from MIRROR readers regarding her.

GILES REYNOLDS WARREN, photoplay editor of the Powers Company, is the author of The Sorceress of Palmistry, a drama that was performed at Wallack's Theatre in 1897 with Mildred Holland in the cast. The play was given for the benefit of the Metropolitan Dispensary and Hospital. Mr. Warren as an actor appeared in The Maine Avenged and in Checkers.

BENNET MUSSON, magazine writer, photoplay author, vaudeville sketch writer and actor, has been appointed scenario editor of the Majestic Company.

JAMES KIRKWOOD, for some months past director of the Reliance Company, has retired from that position and will take a vacation and much needed rest.

HENRY WALTHALL is no longer with the Reliance Company, although films in which he has played prominent parts will continue to be issued by the Reliance for some time to come. Mr. Walthall's future movements have not been announced.

MACK GREENLEAF, whose untimely death in Philadelphia is noted elsewhere, was popular both with the public and with his associates. He was a college man and an athlete and an actor of many personal charms.

DAVID H. THOMPSON has resigned as studio manager of the Thanhouser Company and on June 15 will sail with his daughter Madaline for London to tour the continent. They will return to America in the late Summer, sailing from Queenstown Aug. 13, after which Mr. Thompson will join the Thanhouser Stock.

HAL REID has been engaged by the Reliance Company as producing director.

WARREN KERRIGAN, it is reported, recently met with a serious, though not dangerous, fall while playing an Indian part in one of the American company productions.

ELEANOR CAINES has recently joined the Lubin forces. Her previous work in the films has already gained her an excellent reputation as a motion picture actress.

GRACE LEWIS announces that she has ended her engagement with the Imp company. It is to be hoped that this charming little actress will be seen again soon in pictures.

ROMAINE FIELDING, of the Lubin Arizona company, is reported to have been found by a long-lost brother, who recognized his face in a motion picture. The story appears in a Douglas, Ariz., paper, and comes to THE MIRROR through the publicity department of the Lubin Company.

HARRY MCREA WEBSTER, general director of the Essanay in charge of the Chicago studio, and previous to that a stock director of distinction, kindly and, it may be assumed, with becoming pride sends to THE MIRROR the announcement "of a new producer just come to town." It is a boy born Feb. 26 to Mr. and Mrs. Webster, and his name is Wayne McRea Webster.

REVIEW CONTEST

Results of Contest No. 4 in Next Week's Mirror

Contest No. 5 Ends April 30

THE MIRROR offers four prizes monthly for the best reviews of motion pictures of a dramatic or comedy nature, as follows: $5 for the best; $3 for the second best; $2 for the third best, and a six months' subscription to THE MIRROR for the fourth best.

Dramatic and comedy subjects of all companies, Licensed and Independent, are eligible for review. Reviews must be under 250 words each, exclusive of the title of the subject, the name of the maker and the date of the release. Write on one side of letter size paper, about 8 by 11 inches. Follow the form and style of MIRROR reviews. Judgment will be rendered strictly on the basis of critical and literary merit, first consideration being given to appreciation and analysis of the picture story, the directing, the settings and the acting; second, literary skill and wit of the reviews; third, judgment displayed in the choice of subjects reviewed.

All reviews received by THE MIRROR from the first to and including the last day of each month will be included in the contest for that month. The results of each monthly contest, with the winning reviews, will be published in THE MIRROR of the week next following the closing date. The current contest ends April 30.

Reviews for competition in the contest should be addressed "Review Contest," DRAMATIC MIRROR, 145 West Forty-fifth Street.

MACKIE INJUNCTION SUSTAINED.

A temporary injunction, obtained from Judge Alfred R. Page, of the Supreme Court of New York, by H. A. Mackie, Inc., restraining Harry A. Mackie from claiming to be connected with the corporation or interfering with its property, was affirmed by the court March 22.

Reviews of Licensed Films

The Goddess of Sagebrush Gulch (Biograph, March 25; Gane's Manhattan).—This is another Biograph melodramatic thriller, but while it has the undoubted Biograph strength as a tense, gripping production, it also calls for a word of warning. No matter how great and unapproachable a picture producer or any other kind of artist may be, he cannot afford to always strain after the sensational in an eternal endeavor to outdo himself, and that is what this picture appears to be. Life isn't one constant crescendo of strenuous rush and turmoil and drama, to have its most commanding effect in representing life, must have its proper moments of repose. The soft pedal once in a while gives contrast even in the most robust music. It makes the crash sound louder when it does come. But with all crash and no soft pedal—all tense energy and no repose, one must get into a fever of hysterics to be in sympathy with the artist. Also this story, having no great underlying motive in it, fails to justify the strenuosity. The city sister came to visit the girl of the hills and stole her lover. The lover gave the city girl his gold, and robbers came to take it away from her. The hill girl looked on from concealment in the bushes and laughed at this, but changed her mind and ran for help. While the help was coming the city girl, in the power of the robbers, recognized one of them, and he concluded that if he cut her throat she would tell no tales. But one of the other robbers had a better way. According to a caption of the film, he left a lighted cigarette and the house caught on fire. Now, this reviewer will bet a cookie, without knowing a thing about it, that this cigarette absurdity is a result of some restriction of the censorship half-wits. Probably the original story had the robbers set fire to the house, leaving the girl bound inside, but such an act in a picture, according to the infantile reasoning of the censorship sisters, would induce a $0,000,000 picture spectators to hurry out and commit murder and arson. Hence, the silly fiction of the cigarette, which exceeds the producer for this discord, but it doesn't excuse him for what followed. The flames raged with tremendous fury—outside and in. Accordingly to all reason, the cabin should have been in ashes in a few minutes, and the girl nothing less than a cinder, and yet the lover rescued her and dragged her forth as clean as a whistle—free from the least trace of a scorching. It was rather an unpredictive result after so much excitement.

The Lighthouse Keeper's Daughter (Edison, March 28; Gane's Manhattan).—Beautiful seacoast backgrounds and an appealing story, though not a new one by any means, make this film a fine example of present day film drama. The acting is intelligent and studied—just a bit too studied when the players betray the pains they take to express their emotions with faces toward the camera. A stranger coming to the seacoast town wins the heart of the lighthouse keeper's daughter away from her older admirer. She weds the new suitor, who goes away to sea and fails to come back, until one day when the girl has returned to her father and a great storm has been raging a flag of distress is seen on a little island off shore. It is the shipwrecked husband. He is found by the girl's father and the rival suitor. The father is for leaving him to perish, but the rival masters his jealousy and carries the exhausted man back to his wife, where they are reunited, while the disappointed suitor goes out into the night. J. S. Dawley is the director. Charles Sutton plays the keeper, Laura Sawyer his daughter, Benjamin Wilson the first suitor, and William Randall the husband.

Pathe's Weekly, No. 13 (Pathe, March 25).—A very interesting feature of this weekly is a view of the National House of Representatives supposed to be in session with Speaker Champ Clark in the chair. The picture is exceptionally clear. Delegates from the Lawrence strike breakers are also shown conferring with the Congressional Committee; the police of New York city throwing $10,500 worth of firearms, taken from criminals, into New York harbor in compliance with the broad interpretation of the Sullivan law; the wreck of the Twentieth Century Limited at Hyde Park, N. Y., in which twenty-six passengers were injured; the attempt of ex-President Roosevelt to serve on the jury at Mineola, N. Y., when he is challenged by the counsel for the New York Central Railroad; the wreck of the steamer "Bavardo," cast upon the rocks near Liverpool; the decorating of the monument erected to those who perished on the march of Napoleon's retreat from Moscow by the City Councilmen of Paris at Moscow, Russia; the launching of the first battleship of the new Spanish navy witnessed by the King and Queen; views of the revolution in Mexico taken in and around El Paso, Texas, and Juarez, Mexico; the United States cavalry searching each person who crosses the bridge, and the parade of the mine strikers at Mons, Belgium, with the red flag.

"Alkali" Beats Broncho Billy (Essanay, March 28).—This addition to the series of the Alkali Ike pictures proves as delightfully humorous and characteristic as its predecessors. It relates how Alkali, the musician of the ranch, got the best of Broncho Billy, who won the right to take the girl to the dance, but reckoned without Alkali, who straightway informed the boys that if he did not take the girl, there would be no music at the barn dance. The girl had come to visit her uncle, who imagined her a small girl, but when Alkali arrived at the depot with a small donkey to bring her home and a doll to amuse her, she jumped on the horse and left him to his donkey. All the boys invited her to a barn dance, but she declared she would go with the one who picked her from the saddle in a race. It was Broncho Billy who did it, but when Alkali uttered his direful threat of no music, Broncho Billy consented to get left. Augustus Carney is, of course, Alkali, and Broncho Billy G. M. Anderson, both playing their roles with their respective characteristic and distinctive finish.

Hoodooed (Lubin, March 25).—As a rough house farce, this is up to the standard. Anyway, it offers a good excuse for the general smashup. The man of the house buys a mirror cheap, and, when he arrives home with it, he breaks it. When the deed is beheld by his negro servant, the servant informs him from a dream book that he will now experience seven years of hard luck because of the mirror, which, however, did not break in the picture. The dream book also declares that the hoodoo may be transferred if a mirror exactly like the other is secured and smashed by another knowingly. When divers disasters befall the man, he begins to feel there is some truth in the negro's assertion, and he hastens to buy another mirror. The last one has just been sold, and the man is obliged to buy it at a great price from the new owner. The rest of the film constitutes his efforts to get some one to smash it. At last he does it up in a newspaper, and gives it to a Chinese laundryman, who smashes it in a race when he finds it in the bundle and ill-luck is immediate in its manifestation on the chink by falling shelves and the like.

Her Uncle John (Lubin, March 25).—The girl of the boarding house is beloved by two men, and when the unsuccessful rival learns that her Uncle John is coming from the West, he proceeds to disguise as that individual and to refuse his consent to the engagement of the other fellow with the girl. But uncle from the West arrives and sends him off at a lively pace. It is played in burlesque.

The Trail Through the Hills (Kalem, March 25).—While this film is rather filled in with incident and action not always clear to the average spectator, it makes an interesting picture at one point, because of the novel way in which the hero of the film is rescued by the girl's horse after being thrown over the precipice. The introduction is bad in presenting its characters, and in consequence nothing pertinent to the story seems to really happen, until Mary loses her horse, though the film up to this point is occupied with much rushing about and fights between Indians and settlers. They were seen to be lying in wait for the caravan. It is, therefore, a surprise to see them next attacking a cabin of two settlers, when one naturally supposes that they would attack the caravan for whom they seemed to be in waiting. The wagon train people go to the rescue, and in the fight Mary's horse is captured, and subsequently lost by an Indian, and Harry, in a dramatic and exciting fight, is thrown over a precipice, where, after the others have gone off thinking him lost, the rope from the saddle of Mary's horse dangles over the height, while the horse is grazing above, and Harry is thus enabled to climb up and so return to the camp. A great difficulty in the telling of the film is that the spectator is never really told just who Mary and Harry are and their relations to each other, and this with other dramatic failings results in a picture contained for the most part, of nothing but effects, but as effects they are very praiseworthy and interesting.

Radgrune (C. G. P. C., March 26).—However the philosophy of this picture tragedy may affect one, it makes a most artistic and compelling subject from the power of its delivery in the heroic style we are accustomed to associate with the remote period involved and from the delightful backgrounds of old castles, together with the highly effective coloring of the film. It presents at the same time a most excellent and suggestive atmosphere of the Middle Ages. During a fete it is announced to a baron that a neighboring prince has seized some of the baron's goods. Radgrune, the daughter of the robbed man, sends her dancer to win the young prince, the son of the princes who had bastened her father's castle. This girl succeeds in kidnapping the prince, and brings him with the aid of guards to her mistress and the father. A note is sent to the prince, declaring that unless the stolen goods be returned, his son shall be killed. The prince comes disguised as a monk, and obtains admittance to his son, but Radgrune has fallen in love with the youth and visits his cell during the father's presence. She gives him her cloak with which to escape and then kills herself, knowing that death would be the outcome upon her father's discovery. The graceful dancing of the dancer is an added feature to the picture.

The Deserter (Cines, March 28).—A splendidly produced picture story if we overlook some of the heroics and the too obvious attention to the camera, especially in the scene where the mother sat up nicely in bed to die. The son, a soldier, had been refused permission by his colonel to go to his mother's deathbed. So he went without it, and was arrested and condemned to be shot. His sweetheart, the cantinière of the regiment, appealed to Napoleon for a pardon, and got it when he noted the medals for personal bravery which she wore. She was just in time to save her lover's life, although this situation is briefly hurried over. The really strong, artistic feature of the picture is the original and human portrayal of the character of Napoleon. The film is worth a peeling for this characterization alone, even if it had no other good qualities.

Percival Chubbs and the Widow (Edison, March 27).—A clever farce-comedy idea has been delightfully handled in this picture. Chubbs, whose affections have been captured by the widow, finds out how artificial are her charms and seeks to free himself from his engagement, but her athletic and boastful son awes and subdues him into submission until Chubbs's own son gets home from college and helps his father out. The Chubbs youth is something of an athlete himself, and pans takes him to the widow's home and introduces him to the widow's son. In the latter's room the widow's boy introduces boxing gloves and the Chubbs boy wines up the floor with mamma's pet, until mamma, outraged by such treatment of her darling, dismisses the Chubbses and the engagement is broken. The parts are well played by William Wadsworth as Archibald Chubbs, Augustus Phillips as his son, Alice Washburn as the widow, and Guy Hedlund as her son. C. Jay Williams was the director.

Outwitting Father (Kalem, March 28).—The outwitting of father was accomplished in this farce by the lovers contriving to send notes back and forth by putting them under the sweatband of father's hat. Father thus became the messenger. He ran a barber shop and the unwelcome lover of his daughter disguised himself and got work as a barber in the shop. Father discovered the disguise eventually, but was finally reconciled to his daughter's choice. The story is novel and with less indifferent treatment would have proven a gem. As it is, it is quite amusing.

The Kidnapped Conductor (Kalem, March 27).—The unexplained and unplausible

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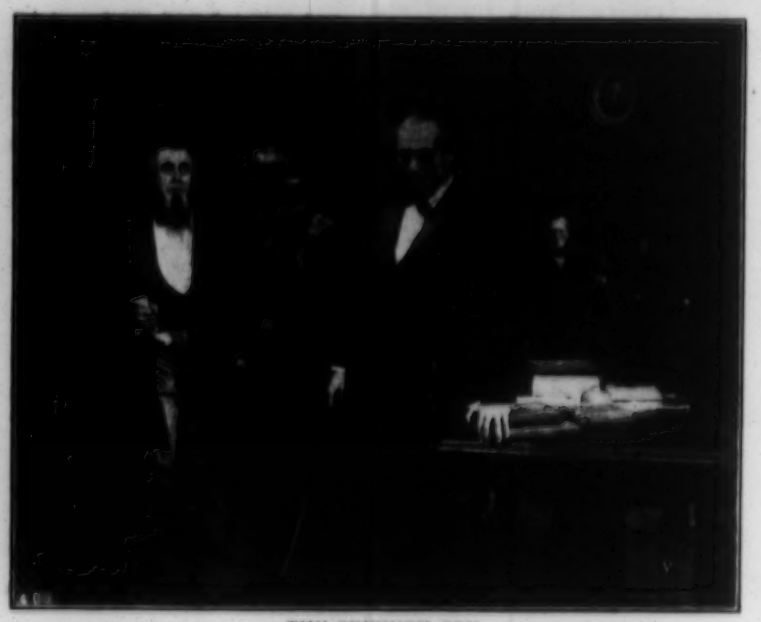

THE SEVENTH SON

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THE STAR REPORTER / HIS MOTHER-IN-LAW } SPLIT REEL — Monday, April 1

This reel furnishes two contrasting subjects. The first an excellent story of a newspaper reporter who lands a splendid story and saves $2,000 at the same time. The second is a high-class comedy, in which Bunny gets a genuine April fooling when he finds his mother-in-law a lovable old lady of the right sort.

SHE NEVER KNEW — Tuesday, April 2

For the sake of his little grandchild an old gentleman deprives himself of everything. She dies happy, in ignorance of his self-denials and suffering. She never knew, but the recording angel of heaven knew, and he is numbered among the saints.

THE SEVENTH SON — Wednesday, April 3

Six sons of a widowed mother fight and die for their country. The seventh and youngest son is accused of desertion and sentenced to be shot. President Lincoln pardons and gives the seventh son to his mother.

THE ILLUMINATION — Friday, April 5

Easter marvel feature film. The last days of Christ in and about Jerusalem. A phenomenal presentation of His miraculous power and influence among men. The greatest story ever told, most beautifully depicted in scenes of dramatic splendor.

THE UNKNOWN VIOLINIST — Saturday, April 6

Poverty stricken and unknown, he steals a Cremona, appearing as a competitor the next night in concert, using the stolen instrument. He wins first prize, a silver cup. He is distinguished by the judges as the unknown violinist. He returns the violin to its owner, leaving the cup beside it as a compensation for the use of it.

NEXT WEEK — NEXT WEEK

BURNT CORK / PUSHOMOBILE RACES } Split Reel — Monday, April 8
AT SCROGGINSES' CORNER—Rural Drama. — Tuesday, April 9
HIS FATHER'S SON—Makes Good. — Wednesday, April 10
THE JOCULAR WINDS OF FATE—Happy Results. — Friday, April 12
CAPTAIN JENKS' DIPLOMACY—A Good Turn. — Saturday, April 13

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Tues. Apr. 9 — A LOVE OF LONG AGO

Friday Apr. 12 — AN EASY MARK

EXTRA! Thanhouser "Child Labor" Masterpiece

"THE CRY OF THE CHILDREN"

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NEXT—The Spanish Cavalier—April 9

ASHLEY MILLER — The Yarn of the "Nancy Bell"; For the Commonwealth; Her Face
NEXT—Charlie's Reform—April 5

C. JAY WILLIAMS — The Baby; Her Polished Family; Dress Suit in Pawn
NEXT—Two Knights in a Bar-Room—April 5

OSCAR C. APFEL — Tony's Oath of Vengeance; The Heir Apparent; How Washington Crossed the Delaware
NEXT—Rowdy and His New Pal—April 6

THE WORLD'S GREATEST STUDIOS
Paris, France — ECLAIR FILM CO. — Fort Lee, N. J.
BRANCHES THROUGHOUT THE EARTH

things that just happen in this farce detract from what little convincing qualities it might otherwise have, for even farce must convince to a certain extent. Two office girls were late in getting to work, and the street car conductor thought it a good joke to start his car just in time to prevent them from catching it. They were discharged from their jobs and swore vengeance against the conductor. Marvelously and fortunately for them, they met a bevy of ranch girls on a street corner—girls that were never known to exist outside of a motion picture company. These imitation cowgirls captured the conductor from his car and ducked him in the river.

At the End of the Trail (Essanay, March 28).—This trail is strewn from one end to the other with prostrate bodies—dead or wounded. Bonvard, the adventurer in Northwest Canada, deserts his Indian guide for dead, nearly murders the mounted policeman who is in pursuit of him, stabs the trapper who takes him in, and is finally overtaken by the avenging Indian and both die in a hand-to-hand encounter. Escape and pursuit along the trail are made with dog teams, but the dogs didn't make things very thrilling in their uncertain progress and the Winter scenes hardly gave the atmosphere of the frozen North. It is doubtful if this class of pictures warrants the expenditures and trouble some to in making them.

The Remittance Man (Melies, March 28).—Splendid photography showing scenes of remarkably beautiful mountain country mark this picture throughout. There is also natural, well managed acting, and if the story had not had so many periods of infantile conception the film would have ranked high. An English lord traveling in the West whips a tough chap, who plots his life after the Englishman has dropped his English ways and become a miner, working for the father of the girl whose influence had caused the transformation. The tough chap's way of revenge is to cut the rope that lowers the cage into the mine, but the drop almost kills father instead of the intended victim, whereat daughter declares that she will marry the man who saves father. The picture is not clear at this point, but the tough chap himself appears to do the saving and claims the girl. A Chinaman exposes him, however, and the Englishman wins out, just as a remittance arrives from home.

How Washington Crossed the Delaware (Edison, March 29; Gane's Manhattan).—The notable feature of this important production is the scene showing Washington crossing the Delaware, after the famous painting by E. Leutz at the Metropolitan Museum of Art. The resemblance both in background and posing is striking. Around this incident is woven a pretty love story involving a young officer of Washington's army and the daughter of a Tory land owner. The story relates that the girl was in sympathy with the Continental cause, and sent word to her lover that the Hessians were weak and careless. He came across the river to see for himself, and to see her, too, and encountered a Hessian officer at her house, defeating him in a sword fight, that, to tell the truth, might have been better done. Then he signalled Washington by waving a lantern on the shore and the crossing followed. The Hessians being taken by surprise, the Americans won, and later Washington pardoned the Tory father out of regard for the daughter, whose message first inspired the military movement. All this may not be correct history, and it is not understood that the Edison company claims it is. It is rather an amplification of the incident of the painting which in itself is partly fiction, as the stars and stripes seen in the painting had not at that time been adopted by the Continental Army. Charles Ogle was fine and commanding as Washington, Harold Shaw excellent as the young officer, and Mary Fuller was splendid, as usual, in the part of the girl. The directing by O. C. Apfel was skillful and effective.

The Banker's Daughter (Kalem, March 29).—The novelty of this picture consists of the chase of a defaulter across a frozen river by means of ice boats. The bank cashier with a grip full of money is in one boat and the pursuers are in the other. He is caught and taken back to the bank he had looted in time to see the banker give his daughter to the cashier's rival, the bank teller. The story leading up to all this is unfortunately weak and gives the impression of having been hastily thrown together to account for the chase. The cashier has been speculating and in fear of detection (although this is not indicated) fills a grip with money and escapes in a stolen automobile, being pursued by the automobile owner and a policeman, first with automobiles and later with ice boats. It was a long way for the policeman to be off his beat, as they traveled all night and part of the next day; but this was nothing to the things that happened back at the bank, where a run was started by news of the defalcation. The girl saved the bank by a "bright idea" that was a girl's idea all right. She and the teller filled some nice large bags with packages of envelopes and poker chips and carried them to the bank, where the sight of so much supposed wealth stopped the run. It is true that the bags were handled as if they were so much feathers and the depositors should have discovered the deception on that account alone, but we mustn't be too critical when a pretty moving picture heroine has a bright idea.

(Continued on page 34.)

BIOGRAPH FILMS

Trade Mark. Trade Mark.

RELEASED APRIL 1, 1912

OH, THOSE EYES!
(Farce Comedy)

Gladys simply could not make her eyes behave, and whenever she flashed them on a member of the stronger sex, from that moment he was her abject slave. Her papa often reprimanded her for what he called flirting. But the poor girl could not help being vain of the power of her luminous orbs, and exercised this to the limit. However, when her father finds his clerks wildly fascinated, he decides to help them teach her a lesson, with what result the picture shows.

Approximate Length, 506 feet.

THOSE HICKSVILLE BOYS
(Farce Comedy)

Hank and Zeb do a vaudeville act at the Town Hall for the benefit of the new schoolhouse, and immediately the town tells them they are wasting their time in Hicksville; they should be on the stage. So they start out to become real actors. An interview with a city manager gets them a "try-out," and on the strength of this they telegraph home their "act is a hit." Their fate, however, is "the hook." A long walk home, lugging their trunk, is their task. Zeb enters an orchard to steal oranges, but is shot at. To make a get-away, he hides in the trunk. This move causes a lot of trouble for Hank.

Approximate Length, 492 feet.

RELEASED APRIL 4, 1912

THE PUNISHMENT
Vengeance Averted Through Fate's Intervention

The fruit-grower's pretty daughter is insulted by the landowner's son, which insult is resented by a blow from Lucian, the girl's sweetheart. The little family feels that this episode will cause their eviction, as the son is the ideal of his widowered father. The son reports the incident to his father and seeks vengeance, both going to the fruit-grower's cabin, but upon arriving there the father is deeply impressed by the girl, and later sends a letter, offering to marry her and give her parents full title to the grove, stipulating that the helper, her sweetheart, must go. Shortly after the marriage, the son, watching for a chance for vengeance, hides in a chest in her room in order to surprise her and Lucian, the latter having come to return her rosary which he had found. The girl leaves the room for a moment, and walks into her husband. Lucian, seeing him, escapes by the window. The husband brings her back into the room, and she, not knowing of Lucian's escape, is very agitated, arousing her husband's suspicions. He sees the chest lid move, and, thinking she has her lover concealed, springs the lock, and gives them both an hour to live. The landowner learns too late that in his efforts for vengeance he has caused the death of his own son.

Approximate Length, 999 feet.

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The Haunted Rocker (Vitagraph, March 29; Gane's Manhattan).—Never has the spirit of farce-comedy been better displayed than in this exceedingly funny and novel picture. The characters enter into the heart of the affair so honestly and earnestly, with just enough exaggeration, that everything appears spontaneous. Father objected to daughter's sweetheart and so she received him in the house when dad was away. The old gent, with a few drinks aboard, came back and the lovers had to hide, but they left the rocking chair rocking and that puzzled dad. Every time he went out and came back that chair was rocking, until he thought he had 'em and refused to drink any more at the club. The lovers discovered how the mysterious rocking of the chair worried him, and they rocked it on purpose with a string until he consented to their marriage. The father was played inimitably by Mr. Ober, the daughter delightfully by Clara Kimball Young, and the lover excellently by Tom Powers. Whoever the director was—hats off to him.

The Suit of Armor (Vitagraph, March 29; Gane's Manhattan).—This is a pleasing farce, but does not appear to have realized all of its possibilities. Mr. Bunny is laughable as the father, as usual, and Lillian Walker is charming as the daughter. Flora Finch is perfect as the stern maid and Earle Williams is all right as the lover. The fault, such as it is, therefore seems to be with the story, which might have told more in a more lurical way. The lover bet papa he would wed his daughter within thirty days, and made good in as many hours. He got into the house by getting inside of a suit of armor that the father had sent out to be repaired. Then he walked off with the daughter, to the astonishment of the butler and maid. Marriage followed and they returned to surprise papa and collect the bet.

Price of Big Bob's Silence (Vitagraph, March 28).—Here is another of those admirably constructed, powerfully conceived and ably produced Vitagraph Western pictures. The foundation of the plot is modeled somewhat after a well-known Bret Harte story, but the way it is worked out is altogether different. Instead of being a weakling and a mere nuisance of a Western mining camp who has been deceiving his wife in the East by telling her of his wonderful success, the "Long Bill" of this story is a typical bad man and robber, who nevertheless loves his mother, and has written her of his honorable career. With the money he sends her she goes West for her lungs, and is in a stagecoach which Long Bill holds up, but she does not recognize him. When she reaches the mining camp, "Big Bob," sheriff learns of her relationship to "Long Bill," but does not tell her the truth about him. Instead, he sends word to Bill across the Mexican border to come back and give himself up or he will expose him to his mother. Bill comes and submits, and the sheriff tells the mother that her boy died a hero, and he gives her the $1,000 reward as the "proceeds of Bill's estate." Robert Thornby played the outlaw in a way to carry conviction. Clarence Bennett was convincing as the sheriff, and Mrs. Frances Turner was excellent as the mother.

His Mother's Shroud (Vitagraph, March 28).—Aside from the remarkable suggestion of Russian life and atmosphere which this film carries with it, perhaps the wonderfully vivid portrayal of the mother as given by Mrs. Mary Maurice stands out as an exceptional piece of work as a representation of life and character by action alone. There are no unnecessary or false moves in this interpretation. Each move has a wealth of meaning by which each passing thought in the old woman's mind is thoroughly comprehensible, while the entire production itself is marked by a keen knowledge of its subject and a power to make dramatically true all that is embraced both in subject and theme. While the story itself may be a sordid one, it shows back of it all a fundamental lesson of life, which is the realm and duty of all art. The mother starves and feels the approach of death, while her son in the Russian army awaits sentence for having stolen from another soldier. He kills the guard and escapes. The mother has sold her last treasure to buy a shroud for her dead body, which charity must not clothe. Her son breaks in upon her, and escapes by disguising in her clothes, but finding her note on the shroud at the pawn shop telling of her desire to be buried in the sheet of her own purchase, his one spark of manly sensibility causes him to face death to return it. His mother in his attire is about to be shot, when he rushes in and receives the shot in her stead, while the weakened, desolate mother lies down in her shroud beside her son to die.

The Governor Who Had a Heart (Vitagraph, March 27).—This film should do its share in exposing and aiding the cause of child labor, for it presents by specific instance the evils of this practice in vivid and compelling outline. The story is put on and acted with the usual Vitagraph care and excellence, and the two principal roles of governor and wife are creditably played by William Humphrey and Edith Storey. When the governor is elected he and his party promise to espouse the cause of child labor, but while the other members of the party speedily forget it, the governor with his wife start an investigation, and meet with an experience in a sweat shop, where a small girl faints from exhaustion. A bill is brought up favoring child labor and passes both houses. At the suggestion of the governor's wife the afflicted child is brought to a banquet held at the governor's home, and there with the existing element brought more fully before their minds, they reconsider their decision, and the bill is not passed. It makes its point as well as being a good little drama. It might, however, require more vigorous means in real life, though the world is run by a deal of sentiment.

The Hobo (Selig, March 26).—Redeeming traits and manhood in a degenerate, whose life is the result of drink, are capably realized in this film, and his downfall and character are fully suggested by the excellent portrayal of Hobart Bosworth. He is employed as a clerk in a railroad and in love with the president's daughter, but his fondness for drink overcomes him, and on a certain occasion he arrives in the presence of the girl and declares his love offensively. He is discharged as a result. He gradually becomes a tramp, and some time after he finds himself at a station where a $25,000 shipment is to be delivered. He is invited in by the agent, who is attacked by outlaws. They bind the agent and hold him, gagged, at a distance, but by knocks upon the floor he informs the tramp where and how to telegraph for aid. The tramp does so, and aid comes, but in the following fight the tramp is shot, and dies in the arms of the president's daughter, whom he had formerly loved and who was traveling that way. There is much good atmosphere maintained in the film in all ways, but it is not what could be called a film of much dramatic significance either in acting or in relating the story. It is barely hinted in the beginning that the tramp had a knowledge of telegraphy, his meeting with the girl later, his escapade in the station and dramatic death are all poorly suggested in the acting, as the players do not show a full grasp of the situations.

The Social Secretary (Lubin, March 30).—By direct and simple appeal, this film reaches the sympathies and proves itself to be a very human and artistic performance, because of the exceptional naturalness of the movement of the simple little story and the equally natural acting, both of which characteristics show much thought in presentation and sympathy of conception. Ormi Hawley as the social secretary, exhibits not only much natural poise as an actress, but plays her role with a corresponding spirit of truth, which places her among the most convincing of motion picture artists. Nancy Gale as the society girl also does convincing work, and John Halliday enacts the role of the young man in question with his usual distinctive character. His fiancee finds her social obligations too much for her, and he suggests a secretary, and one is forthcoming. How the love between the young man and the secretary is awakened during a reception while the secretary works and the hostess entertains is vividly set forth in the film, though one is apt to question whether or no, the young man's advances are not too sudden and bold for the honorable love, which apparently from the conclusion of the play he felt for her. When the social secretary sees this state of affairs, she leaves her employer. The young man, however, discovers his fiancee's infatuation for another and relinquishes whatever hold he may have upon her. He and the secretary are brought together by the small son's going forth in his desire to aid his mother to look for a position. In his wanderings he meets the young man and asks for work. He is taken home, where it is indicated that there will be no need of either the son or the mother working.

Nemesis (Vitagraph, March 30).—In attempting to impart a lesson in this film, the producer has evidently overlooked the fact that instead of showing the punishment of fate, it shows how a man was enabled to revenge himself upon another when the power to save his life was given him in the capacity of a physician. While it might be possible in a rare instance that a physician might thus seize an opportunity, it is hardly a worthy conclusion to dramatize, provided such a physician could be found. It, however, makes a strong drama, and by different treatment no doubt the moral would have been convincingly driven home. A difficulty seems to be that in bringing out the idea contained in the climax and conclusion, the picture is allowed to run into straight drama, becoming talky, forgetting that the situation correctly expressed along the line of motion picture technique would literally have taken care of itself. A prodigate wins a bride away from a rising young physician, and forsakes her when she no longer interests him. In poverty and broken health the physician finds her. He is now a noted specialist, but it is too late, for she dies. The man, who deserted her is at length afflicted and seeks relief from the only available source, the specialist. Recognising him, the physician upbraids him for his past sins, gives him a picture of the woman, whom he had wronged, and tells him to think all these things over before further examination. The man dies in an attack of heart failure. Maurice Costello is the physician. Van Dyke Brooks the degenerate, and Rose Tapley, the wife.

The Girl and Her Trust (Biograph, March 28).—The old story of the girl operator at the station, while thugs make an attack upon a consignment of money is given novel and thrilling treatment again, especially in the exceptional manner in which the suspense is managed, and the race between engine and hand car at the end. Her lover, the station master, leaves her alone with the consignment, declaring that nothing ever happens in that lonely district. But two tramps drop off from a passing freight, and attack the station. Her message for help is interrupted by the cutting of the wires. An engine is given the right of way to find the station men. The girl makes a valiant stand, and when the thieves make way with the consignment to a hand car, she attacks them. It is not recorded just why they kept her on the hand car, but she remained during the exciting chase, between engine and car and was at length rescued by her lover, who joined the engine in its pursuit. For such a story the picture is managed with rare skill and not only is a series of thrilling events accumulating in rapid succession, but the human element has been permitted to enter by correct and natural interpretation on the part of the players.

Nutty's Game (Lubin, March 28).—While a certain man stops to lunch under the walls of a certain institution, another gentleman of wild aspect who flourishes a knife appears above, and the certain gentleman below flees with all his might and main with the gentleman of the knife after him. Through frightened throngs of people and by them and in pursuit, the gentleman at last stumbles and waits for the blade to descend upon him, but the gentleman of the knife, simply says: "Taz you're it," and they lead him back to the institution from whence he came. There is fun in it, and well made fun for this sort of thing, though certain actions are apt to come a little behind time.

Tim and Jim (Lubin, March 28).—This farce has moments of meaningless talk and action, which no doubt might be very funny if the words were heard along with it, but nevertheless it proves amusing. The cook's lover resembles the lover of the young daughter of the house, and when father objects to the young man, the cook hits upon a plan to outwit him. The cook's lover is dressed as the young man, and father learning that his daughter is to elope drags him into the drawing room to detain him, while the real man and his daughter go to the parson's to get married.

The Waif of the Sea (Selig, March 28).—His adventures make a delightfully human and entertaining little story of the sea and the backgrounds selected and the atmosphere it succeeds in creating are indeed one of its distinct charms. The love existing between the small boy (Roy Clark) and the old salt, (Frank Clark) is suggested with rare humanity. The parents are cast upon a raft, and despairing of their own lives, they place their infant in a box, which washes ashore during a storm, and the child becomes the lesson companion of an old sea captain. At his seventh birthday, the old man tells the boy the truth about himself, and later when the sea captain fails to return from a wreck at sea, the boy starts out to find his mother, though one would naturally conclude that all concerned had regarded his parents dead. He steals into the hold of a ship, and is found by the men and threatened. He repeats the "Lord's Prayer" and the sailors' hearts are accordingly touched, while the captain, who appears at that moment, finds that the boy is his own son. Perhaps if the adventures of the parents had been shown alongside of that of their child, the story might have gained in effectiveness—an idea hinted at, but not fully carried out, which more confused than aided the spectator's understanding. The picture, however, produced and written by Colin Campbell, is put on and acted with much care, depicting such life and conditions with skill and accuracy. Thomas Santschi is the captain and Bessie Eyton the wife and mother.

A Victim of Fire Water (Pathe, March 27).—The young Indian is sent away to an Indian college, and there, instead of obtaining an education, he gets a craving for liquor and gambling. He kills a man in a quarrel in a saloon, but leaves that part of the country without knowing of the crime which he had committed. He returns after a period and learns the truth. He goes to the wife, and at the point of the gun compels her to hand him over to the sheriff and get the reward for him. This latter idea has been used quite frequently in pictures before in its various forms, and it is not given especially novel treatment in this case. The film maintains good atmosphere, though it is not presented with the finish which distinguishes the best productions principally in stage directing and acting.

All on Account of Checkers (Selig, March 29).—For an ingenious little farce this film has a character of its own, and maintains an excellent sense of humor and caricature throughout, although it is to be regretted that the action was allowed to fall at the very end, and thus much of the spirit of the whole was lost by the weak termination, as the discovery that the supposed murdered woman was only a dressmaker's form was too long delayed. In the way it was managed at least. The detectives would naturally have discovered the error on coming out of the house when the figure was placed in the automobile. In the midst of his story writing the professor is sent out for more material for a dress which his wife is making. He stops at the engine house for a game of checkers with the boys and time flies rapidly, so that he comes home without the cloth, and his wife is obliged to go out for it herself. During his absence she has consented to the loan of her dress form to a friend and a chauffuer calls to take it away. The professor, however, is occupied with changing the lines of a short story he has written to meet the demands of the publisher, and when the cook draws the butcher boy into the drawing room to expose his villainy in bringing liver instead of chops, she sees the offensive line upon the chair, where the professor had absentmindedly left it. "Marry me, and I will do away with my wife as I did her father." Two detectives are summoned, and when the professor is seen behind the chauffeur carry out the dress form covered with a bloody sheet from the liver, the professor had found left by the cook, the suspicions of the cook and the detective were confirmed, but the matter was straightened at the police station.

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The Liberty Playhouse in Salt Lake City will install a pipe organ, to be used in connection with the regular orchestra.

LICENSED FILM RELEASES.

Monday, April 8, 1912.

	Feet.
(Bio.) Fate's Intercession. Dr.	
(Kalem) The Tide of Battle. Hist. Dr.	1000
(Lubin) The Reformation of Kid Hogan. Dr.	1000
(Pathe) Pathe's Weekly. No. 15. Top.	
(Selig) Darkfeather's Strategy. Dr.	1000
(Vita.) Burnt Cork. Com.	500
(Vita.) Pushmobile Races. Sport.	500

Tuesday, April 9, 1912.

(Edison) The Spanish Cavalier. Dr.	1000
(Essanay) Broncho Billy and the Girl. Dr.	1000
(C. G. P. C.) Laughing Gas. Com.	
(C. G. P. C.) Wrasses, Dog Fish, Solo and Garnet. Edu.	
(Cines) The Brigand. Dr.	
(Selig) Driftwood. Dr.	1000
(Vita.) At Scrooginse's Corner. Dr.	1000

Wednesday, April 10, 1912.

(Edison) Is He Eligible? Com.	1000
(Eclipse) The Signal That Failed. Dr.	1000
(Kalem) A Leap Year Elopement. Com.	1000
(Lubin) A Pie Worth While. Com. Dr.	1000
(Pathe) The Torn Note. Am. Dr.	
(Vita.) His Father's Sin. Dr.	1000

Thursday, April 11, 1912.

(Bio.) Their First Kidnapping Case. Com.	
(Bio.) Help! Help! Com.	
(Essanay) All in the Family. Com. Dr.	1000
(Lubin) That Chicken Dinner. Com.	
(Lubin) His Little Sister. Com.	
(Melies) Wanted—A Wife. Dr.	1000
(Pathe) The Girl Sheriff. Dr.	
(Selig) The Redemption of "Greek Joe." Dr.	1000

Friday, April 12, 1912.

(Edison) Church and Country. Dr.	980
(Essanay) Lonesome Robert. Dr.	1000
(Kalem) The Secret of the Miser's Cave. Dr.	1000
(Selig) When the Heart Rules. Dr.	750
(Selig) The Story of a Cocoanut. Edu.	150
(C. G. P. C.) Abraham's Sacrifice. Bib.	
(C. G. P. C.) The Cataracts of Elkfarleo. Sc.	
(Vita.) Jocular Winds of Fate. Com.	1000

Saturday, April 13, 1912.

(Edison) Winnie's Dance. Com.	1000
(Essanay) Under Mexican Skies. Dr.	1000
(Cines) Madame Roland. Hist. Dr.	
(Lubin) California Ostrich and Pigeon Farms. Ind.	
(Lubin) The Alligator Farm. Ind.	
(Lubin) Becky Gets a Husband. Com.	
(Pathe) Unwelcome Love. Dr.	
(Vita.) Captain Jenks's Diplomacy. Com.	1000

SALES COMPANY FILM RELEASES.

Monday, April 1, 1912.

	Feet.
(Ameri.) The Maid and the Man. Dr.	1000
(Champ.) Kid Canfield. Two reels: Dr.	2000
(Imp) Where Paths Meet. Dr.	1000
(Nestor) The Heart of a Tramp. Dr.	

Tuesday, April 2, 1912.

(Eclair) The Letter with the Black Seals. Dr.	
(Gau.) Calino as Mason. Com.	
(Gau.) Aunt Aurora. Com.	
(Powers) The Joy Ride. Com.	
(Rep.) Two Women. Dr.	
(Than.) The Star of the Side Show. Dr.	

Wednesday, April 3, 1912.

(Amb.) A Mother's Appeal. Dr.	
(Am.) A Dancing Fit. Com.	
(Champ.) The Divorce Cure. Dr.	950
(Nestor) Two Men and the Law. W. Dr.	
(Rell.) Birthday Present. Dr.	
(Rell.) Raising Alligators. Indus.	
(Solax) The Witch's Necklace. Dr.	
(Sales Co.) Animated Weekly.	

Thursday, April 4, 1912.

(Ameri.) The Agitator. Dr.	1000
(Eclair) White Aprons. Com.	
(Imp) The Dove and the Serpent. Dr.	1000
(Rex) Modern Slaves. Dr.	

Friday, April 5, 1912.

(Lux) Bill Mentality Deranged. Com.	475
(Lux) An Enjoyable Ride. Com.	426
(Solax) Billy's Troublesome Grip. Com.	
(Than.) The Girl of the Grove. Dr.	

Saturday, April 6, 1912.

(Gau.) The Margrave's Daughter. Dr.	
(Great N.) During the Carnivals. Com.	
(Imp) The Chief's Downfall. Com.	600
(Imp) A Change of Stripes. Com. Dr.	400
(Nestor) The Cub Reporter's Big Scoop. Com.	
(Powers) The New Village Doctor. Com.	
(Powers) Mexican Border Defenders. Military	
(Rell.) Mother. Dr.	
(Rep.) A Dual Personality. Dr.	

Sunday, April 7, 1912.

(Eclair) The Land of Darkness. Dr.	
(Eclair) The Masher Outwitted. Com.	
(Rex) The Unending Love. Dr.	

MAJESTIC FILM RELEASES.

March 31—The Lighted Candle. Drama.
April 2—Keep Quiet. Comedy.
April 7—A Dangerous Model. Drama.

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Current Productions:

A BUCKTOWN ROMANCE—Released Mar. 22.
ROOST AND THE MANICURE—Date not announced.
OFF TO THE MARDI GRAS—Date not announced.
THE SHEIKH—Release date not announced.

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SPECIAL for March—Ten per cent. discount on moving picture supplies, tickets, carbons, cement, condensers, etc. Write for big list. N. & T. Supply Co., 317 Granby St., Norfolk, Va.

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MOTION PICTURE NOTES.

At Rome, Ga., the Lyric and Bonita are presenting independent films, while the Elite is using the Licensed pictures; all doing well.

At Tupelo, Miss., the Electric-Theatorium has installed a Berry-Wood Auto Orchestra Piano and has made other improvements that greatly add to the attractiveness of this house. Three reels of Licensed films and selections by the Tupelo Symphony Club are reasons for the S. R. O. business enjoyed.

The Columbia Theatre, McKinney, Tex., has changed hands: Obenchain and Kendall having sold out to Kimball and Coons and house opened under new management on March 25.

The Happy Hour at McKinney, Tex., continues to do good business under the efficient management of John C. Penn.

F. B. Pope, who is one of the largest property holders in McKinney, Tex., is erecting a new brick building 50 x 120, which it is rumored will be a modern picture theatre.

The Temple Theatre of Geneva, N. Y., had two feature films Mar. 29-30, The Deserter, the best Western picture that has ever been seen here, and Nicholas Nickleby. Miss Pierce, who sang last week as a special feature, pleased so well that she has been engaged to sing regularly.

Freidenrich, Gersten and Baer, proprietors of the Prospect Theatre in the Bronx, have closed a contract with the Henry Morgenthau Company for the erection of a theatre and office building at the northwest corner of Westchester and Bergen avenues, to cost $300,000. The theatre will be one of the largest in the Bronx, having a seating capacity of 25,000 persons.

Another Marcus Loew theatre is to be erected in New York, this time at Avenue B and Fifth Street on the East Side. It is to cost $100,000, and will seat 1,700 people. There is a sentimental side to this desire of Mr. Loew to give that locality a pretentious theatre, in the fact that on the site of the theatre stood the house where Mr. Loew was born.

The new Hipp Theatre on Harney Street, Omaha, Neb., seating 600 people, is nearing completion. The house will have a complete orchestra.

A new house opened March 11 at Malden, Mass., under management of H. Singer.

Manager Andrews, of the Salamanca Combination Theatre, has installed a Powers moving picture machine and will put on photo plays on dark nights.

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Apr. 15 **THE OTHER WOMAN**

A tense dramatic portrayal depicting the inevitable result of the eternal triangle. Winnifred Greenwood, Charles Clary, and Lillian Leighton do excellent work.

About 1000 Feet.

Apr. 16 **THE END OF THE ROMANCE**

A cleverly enacted drama suggested by L. Max Ehdler's famous painting of the same title. Eugenie Besserer, Bessie Eyton, Hobart Bosworth, and Herbert Rawlinson play leading roles.

About 1000 Feet.

Apr. 18 **The Devil, the Servant and the Man**

A well-known, vivid and convincing adaptation is Selig's strong allegorical drama. Reproduced by popular request. Kathlyn Williams, William Stowell, Charles Clary, and Harry Lonsdale play the principal characters.

About 1000 Feet.

Apr. 19 **BESSIE'S DREAM**

A new and novel comedy, delightful in theme and thrilling in action.

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Showing glimpses of the life, industries and pastimes of an interesting people.

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Reviews of Sales Company Films

The Fur Smugglers (Reliance, March 30).—This film has been made a vivid and realistic one from the clean cut development of story the strong acting and the thoroughly suggestive backgrounds and results in a film containing a distinct atmosphere of its own. The cast includes Henry Walthall, James Cooley, Jane Fearnley, Charles Herman and Gertrude Robinson, who plays the leading role with both charm and conviction. Her father is a fur smuggler for whom a man and woman in the employment of the government set a watch. The man obtains admittance to his cabin by feigning to be injured, and thus learns the truth of affairs, and later in the woods, succeeds in getting the gun belonging to the lover of the smuggler's daughter away from her, when she had taken it to protect herself. He stumbles, and the gun exploding, kills him. The struggle between the man and girl had been witnessed from afar by the woman accomplice, and when the lover and the girl becomes implicated in what appeared a murder, she came forward and told the truth.

His Daughter's Loyalty (Powers, March 26).—One finds this an entertaining little story of careful development, showing able presentation aside from what appears to defective photography. The girl's father has gone blind in his work over an invention. At this point the girl finds it successful, and offers it to a promotor, while her father is operated upon for his eyes, but the recovery is not assured unless he is kept perfectly quiet. The girl not hearing from the first promoter in what she imagines is a sufficient time, evidently does not think of visiting him to ascertain the cause of the delay, but instead goes to another. This one declares the machine of no value, but later breaks in upon the work shop to steal it. His entrance arouses both father and daughter. The father in the excitement of the moment, tears off his bandage and finds that he can see. A struggle takes place in the midst of which the first promoter enters, comes to the rescue and informs them that he has succeeded in interesting the proper capital.

The Animated Weekly (Sales Company, March 27).—Perhaps one of the most interesting features of this weekly are scenes around Hillsville, Va., describing incidents in connection with the recent revolt of the outlaw Allen family. The views include Floyd Allen's home, Goad, the only survivor from the wholesale slaughter in the court, and his daughter, the funeral of Judge Massie, a few of the Allens who had been captured up to the taking of the picture, and the guard around the prison. Some of the other notable features are bulldogging of steers on the ranch of Sandy Baldwin at Los Angeles, Cal., the flight of the Siemens in a large German dirigible airship, the visit of the German Empress to the Women's Exhibition at Berlin, the funeral of the Austrian statesman, Ahrenthal, a flood of the street in Los Angeles, Cal., from a freshet, fashions from Paris, the burial of the victims of the "maine" at Arlington Cemetery, the Cawston ostrich farm at Pasadena, Cal., and carnivals at various European cities, Strassburg, Dresden, and Madrid.

Across the Sierras (Nestor, March 27).—Many human and sympathetic little incidents may be found in this film, but the conclusion of the picture is not as clear or well defined in bringing out either the dramatic units or the truth of the story. One might almost infer that John married the woman, and really believes so until a readjustment comes in the action. Nor does the acting in this latter part compare in carefulness and thought with the expression given the first part of the picture. An interesting little story is told of two friends, Dan and John. Dan is a drunkard, and John shows his love for Dan's little girl and the welfare of the family by substituting his pay envelope for that of his friend when the latter spends all his money at the saloon. On one of these occasions Dan returns home to find John at his house with his child in his arms, and concludes that his wife loves him better than himself; so, thinking of his life, he goes away to leave her with him. Some years later John and Dan's wife had moved across the Sierras, and John is found to be working for a mine of which Dan is owner. What their history was in the interim is not recorded. There is a strike and the two men meet. Dan is reunited with his wife and John becomes superintendent of the mine.

A Living Memory (Eclair, American, March 26).—A human little sketch from life is most capably suggested upon this film, bringing forth the underlying thought with a fine taste and delicacy in which the setting and mechanical effects, together with the expressive acting, have no small part. Mr. Frances and Miss Gibson present these leading roles with fine intelligence and discrimination. He is a bachelor of some years and has ever held in memory the image of his first love. At her death she sends him her daughter, who is her exact image. She brings both material and spiritual sunshine into the house. At length he, in trying to overcome his own growing love for the girl, remembering his age, brings in a young friend to distract her, but learns in the end that it is he only who she loves.

Billy's Shoes (Solax, March 27).—Less muscle and more mind might possibly be of benefit to this picture, but naturally that would deprive the muscle lovers of their fun. However, man is a thinking animal, so it might be well to strike a happy medium and please the average taste. It certainly would have been more convincing, at least to the intelligent spectator, had Billy shown some really human distress at the situation he found himself in, instead of working so very hard to be funny. He buys some rubber shoes for mountain climbing with his sister, but has serious trouble with the hotel keeper when he finds marks on his hardwood floor. The rest of the film constitutes Billy's attempts to get rid of the shoes and contains some amusing evolutions. At last he does get rid of them by burning them up.

My Baby's Voice (Thanhouser, March 29).—A human element enters into this picture of interrupted elopement on the part of the mother, who suddenly realizes her duty to her child through the unique method it is brought about by the alert and sympathetic telephone operator of the hotel. The mother met her former lover at the hotel after many years, but the telephone girl, who had made friends with the young daughter, saved the day by connecting the mother with her little daughter when she would call up the man with whom she had decided to go away. Thus the mother went back to her child. The picture is acted with the usual skill and art displayed by this company, and equally as well put on, representing the backgrounds and setting of a hotel with exceptional truth and detail.

For Sale—A Life (March 26).—Two different lives and conditions are dramatically and symbolically contrasted in this film, with a wealth of meanig and thought that is indeed its distinctive feature. At no point has the composition been allowed to drift into the commonplace or conventional, which is especially true of the significant and wholesome ending. The acting is on a high plane of thought and the entire production is presented and told with graphic ease in well appointed backgrounds of Florida. A poor man exchanges his home for an orange grove in Florida, where he hopes to go to recover his health. On shipboard during

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POWERS PICTURE PLAYS

A COMEDY and a DRAMA this Week—One of them a SPLIT REEL

Release for Tuesday, April 9th **MEETING HIS MATCH** and **SCENES OF BANGKOK, INDIA**

Release for Saturday, April 13th **THE WAYS OF MEN**

POWERS MOTION PICTURE COMPANY, - - - - 511 West 42d Street, New York City

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his voyage there he meets with a wealthy group of tourists and gambles away his small bonus. The wife interests one of the number and she meets him again upon their arrival at Florida, when she is delivering some sewing which she has done for a certain woman of means. Frequent visits on the part of the man is the result, until the husband writes a compact for the man to sign, declaring that for the sum of ten thousand dollars he will free his wife for him, feeling as he does he own wrecked condition and moved by the same inferior motive which had caused him to gamble away their little wealth. The wife, however, discovers the note and destroys it. Shortly after this the husband dies, asking forgiveness and begging her to marry the man who loves her. Later she meets the man who assumed so much when she was a wife and turned away from him.

Winter Sports and Pastimes at Coronado Beach (American, March 28).—The various sights around this famous resort are interestingly set forth in this film, and contain some good sporting scenes of polo training and an actual game, also a San Diego yacht race, a novel sight in the annual New Year's plunge of the San Diego Rowing Club. There are many other views around this section of the country, including the Tent City and scenes from old Japan.

A Night's Adventure (Champion, March 26).—The idea back of this film makes a pleasing and bright little comedy, which has been effectively put on and acted. The adventure constitutes the night that three girls spend together, when the parents of the daughter of the house are away. The girls decide to try a new complexion cream which makes their faces appear white. In the night one of their number desires a drink of water, and all three timidly enter the dining room to find two negro burglars. The two negroes think they see ghosts and accordingly flee, while the girls call up their male friends who come to the rescue. The girls explain the condition of their faces as a remedy for chaps.

Fidelity (American March 23).—Miss Bush and Mr. Kerrigan do some very convincing and able work in this picture, which has been made a dramatic and holding one, not only from the excellent method used in the telling but from the story itself and its general presentation. The cause for sending the man to prison did not appear, from the way it was done, as logical or convincing as one might desire, nor did it improve the spectator's sympathies toward the leading character, where they belonged, for he appeared at this point somewhat of a weak coward in picking a fight with an idiotic drunkard. He had married the girl in the place of the rich man his father had desired, but after this fight, which evidently resulted in the death of the man, he was sentenced to five years' imprisonment; but returned after two years, his term shortened by good behavior. He found his wife about to marry the rich man under pressure of her father, thinking of the advantage it would be to her child; but when she found the daisies in the old bucket as she had found them in the days of her early romance, she went back to the home of her husband with her child and found him there.

The Romance of a Gambler (Nestor, March 25).—This production seems to have been put on under great pressure, for it is marked by its hurried and careless methods in telling and acting and general treatment and is very much a conglomeration of events. A letter in the beginning informs a certain mine owner that a friend of his is sending him a son called Gerald to learn the business, and with him come the daughter and sister of the friend. It is therefore peculiar to see this young man later marry a girl who has appeared his sister; but this love affair, a principal theme of the story, is but vaguely hinted at in the story, and it is announced that the two are to be married before the spectator hardly realizes that they loved each other. The gambler concerned also loves the girl, and his part in the programme is not one of great clearness in the action; but he has turned over a new leaf, so the title says, to win her, and is to inherit a fortune if he returns untouched at the end of a year ten thousand dollars which have been given him as a test. In accordance with the provision of his uncle's will. The other man, however, steals five hundred dollars from his employer shortly before the marriage and the gambler, after compelling him to sign a statement that he will always be good to the girl, with a confession of his guilt, gives him the five hundred dollars to reinstate himself, taking the amount from the ten thousand dollars of marked bills which he was to return untouched at the end of a year. He thus sacrificed his fortune. The dramatic points of the story are very poorly realized and hardly dwelt upon.

An Ex-Convict's Ordeal (Republic, March 26).—Perhaps the chief difficulty with this story is that it undertakes to tell too much in the space allotted, and therefore resorts to an overabundance of titles, which do not always clear the atmosphere as much as might be desired. It is acted, however with pleasing qualities, and is especially happy in its backgrounds of woods and snow and its suggestion of life in the Canadian forests. The ex-convict arrives in this region with a note of introduction explaining his past. He rescues a young lady from wolves while out on a dog sledge and a love affair springs up between them. A rival has a fight with him, but he afterwards saves this man's life; but the man shows his gratitude by telling the girl the other man's past, when he finds the letter of introduction. This causes the ex-convict to leave, thinking the girl will no longer respect him; but when the girl learns of his departure she sends their common friend after him, who arrives just in time to prevent him from meeting death at the hands of two prospectors with whom he had formed partnership and who were attempting to steal his outfit.

Tempted, but True (Imp, March 28).—If this story were told in printed form one would expect to see it in paper covers with a gum-chewing lady behind, but the oft-repeated tale is lifted out of the commonplace by the acting and the superior way in which it is presented, though in the telling there are too many flash scenes back and forth, when direct, simple methods would seem to be more in keeping with the story. It is also confused in not explaining at the outset just what the city young man's second plot to overcome the girl was. One wonders what all the confusion is about, until it is explained later in the action that this young man intends to arrange a bogus marriage. The country girl tires of country life and goes to the city and becomes a saleslady at a ribbon counter. The proprietor has designs upon her, and failing in one way, he at last resorts to a bogus marriage, which is prevented by the arrival of the country lover, who appears just in time, and takes her back home satisfied to live her simpler life. Good atmosphere is maintained throughout.

Society for Young Women's Protection (Great Northern, March 30).—For those who like what is called the emotional drama, dealing with sex and gliding smoothly over infidelity to the marriage covenant, this film should prove a very amusing and interesting comedy, for it is generally well acted and put on, and presents its subject in good spirit and art. The Society for the Protection of Young Women is the husband's excuse for taking an actress to his country villa unbeknown to his wife. An unknown friend, however, informs her of the circumstance and she appears, only to find her husband at a meeting at the villa with two men. They were burglars who had entered and who, on being informed that the wife was coming, were put into commission by the husband to represent the society, while the actress hid. After the wife's departure officers appeared and arrested the entire company. At the station house the husband was confronted by the young man to whom he had refused his daughter's hand, but fearing that this young man would expose his indiscretion to his wife he consented to the youth's marriage with his daughter. The subject is not one which is apt to prove entertaining to the vast majority of spectators in this country, at least.

Brooms and Dustpans (American Eclair, March 28).—One cannot confess to being highly entertained by this intended comedy. It is rather flat and absurd from viewpoint of story and presentation, and one has the feeling that the father is to be commiserated for his patience with a very intolerant son. Half the film is composed of sub-titles. The father, who is a banker, is unable to make his son come to the bank to work, and when the parent becomes insistent the young man seeks revenge upon the father by going out as a peddler of brooms. This makes his father's friends believe that their funds are not safe in the bank, as he must be near failure to permit his son to do such work. A cousin decides to cure him by selling dustpans and they meet on the road. He at once decides to stop selling brooms though just why her selling dustpans should cause him to change his mind is not indicated in the action. He comes back to his father's office, where his father sets him to sweeping out and he is helped by the cousin with a dustpan, and an engagement ring is swept up into the pan. It is very much wanting in dramatic form and presentation.

The Eve of Austerlitz (Eclair, European, March 31).—A Napoleon anecdote is the substance of this film, and is presented with much finish and accuracy in the high quality of the acting, costuming and general representation of the times, while Napoleon's character is aptly suggested. The story concerns his chance friendship for a little girl, who gave him milk. Later her father was compelled to join a conspiracy against the emperor, and with others was commissioned to shoot him in ambush. At the crucial moment the emperor meets the little girl, and takes her up to his saddle, while the distracted father in concealment commands the man to stop shooting lest they kill his child. Not being able to find the plotters, Napoleon orders the arrest of the five most prominent men of the village, and among them is the girl's father, who cannot be made to incriminate his companions. At last the emperor decides that one man must be shot, and the child who happens along is told to draw. Her father is the man. He is brought before the emperor, who grants the father's pardon upon the pleadings of his little daughter.

Thou Shalt Not! (Champion, March 27).—There is much good fun and caricature displayed in this characteristic little farce, which has been presented on the whole very commendably and played with accentable spirit and zest, particularly by the lady depicting the minister's wife, who filled the bill exactly. The minister started to the station for a week's trip to the city, while his wife was busily employed in hiring a new maid. The maid hired, she went shopping with a number of her friends. Her husband, however, had forgotten his pocketbook, and returned for it. The maid mistook the apparently strange man for a burglar, and had him arrested, while the police mistook him for a new kind of raffles. When his wife was informed, she declared that it was impossible that the man should be her husband, as he had gone away. The following week, however, as she and her colleagues were distributing flowers to the prisoners, her husband received her bouquet with her card, which read: "Thou shalt not steal." The man was at once relieved from his awful position by his very capable wife. Of course, it stretches one's credulity that the parson could really remain in jail this length of time, but one is willing to accept this for the humor of the situation. There is, however, an inexcusable blunder in the middle of the film is not showing the wife's return home and how she took the discovery of her maid's departure and the disturbed condition of her house.

Photographs $5.000 Each (Ambrosio, March 27).—The success of a raffles in evading a detective under his very face and eyes is interestingly and cleverly depicted in this film, for the bold effrontery of the criminal wins the spectator's admiration for the moment, while not accepting the situation as thoroughly possible, though plausible enough to command the attention. When he and his lady accomplice learn of the social habits of a certain wealthy man and wife, they manage an intrigue between themselves and these people, he with the wife, and she with the man. At their respective meetings the other takes photographs of the other in the embrace of the respective victim. Both husband and wife are shown their respective photographs with the suggestion of bribery for silence, but each ultimately finds out the other's predicament, and the affair is put into the hands of a famous detective. The rest of the film shows the unique methods used by the criminal in going to a reception, and in that public place actually getting the money from the man and the wife, and in the end acting as footman to the detective, who relieves him of his pocketbook.

Our Baby (Imp, March 30).—This film represents how a baby should be cared for and shows a nurse giving a child a bath, which, as the baby involved is a lively infant, proves not only an instructive process but one equally interesting to watch.

Skunk City Fire Company (Imp, March 30).—The fun of this film is primarily in exposing the various idiosyncrasies of a country fire department and the humorous possibilities of a country fire, and it results in an amusing film even if the full possibilities of the situation are not fully realized. Incidentally the father of the girl, whose house is on fire, objects to the marriage of the chief of the fire department to his daughter, but when he returns from his journey and finds that this young gentleman has carried a hot stove out of his house—hardly a convincing performance as done—he decides that such bravery should indicate enough other traits becoming to the son-in-law of such a distinguished person as himself.

Who's Who (Powers, March 30).—This film resolves itself into a humorous little sketch, which is not without novelty in construction and idea, as the impostor's punishment in this case is not a much exposure as it is the suffering that must follow from the bride he gains. Once the story is started and the spectator is able to ascertain in his own mind just who is who, so that he can enjoy the befuddlement of the characters, the play becomes an amusing bit. The young lady is loved by a certain Dick, upon whom the young lady's aunt has designs. Dick is called away on business, but his double arrives in town. All the doings of this double, named Milton, are not quite clear as expressed in the film, but in a drunken state he is met by the aunt and the maid, who imagine him to be Dick, and the girl writes him for an explanation. He calls to set the matter straight, permitting himself to be known as Dick, and when he sees the maiden aunt's bankbook he immediately becomes engaged to her, much to the pique of the young lady. Dick, however, returns and matters are set straight, but he declares that either he or Milton must leave town. They flip coins, and Milton with his maiden lady bride go. This last scene was badly taken and in consequence somewhat spoiled the impression of the whole. The production is well set, but the unclean photography does not tend to bring out whatever good may be present in setting or other material qualities.

The Bachelor and the Baby (Nestor, March 30).—The complications of this cleverly made little farce result in as merry and amusing a piece as one would care to see, and present Dorothy Davenport and Harry Lockwood in two roles delightfully well suited for them. When the bachelor from the hotel went to call upon his lady love, his automobile was mistaken for the one the widow with the baby was to occupy, and in consequence, when the baby was left in the rear seat, and he arrived at the house of his lady love, she found therein the infant, and refused absolutely to have further acquaintance with a youth who so suspiciously carried a baby around in his automobile. Meanwhile the young widow with the police was searching for her baby, and the young bachelor returned to the hotel during their absence and took the infant to his room, though one would naturally suppose that he would attempt to ascertain its owner. Here he is discovered through the chamber maid, who confesses to having seen him with the baby, and the widow finds him there, and their mutual admiration for the baby seems to result in a mutual admiration for each other.

Oh! Listen to the Band (Lux, March 29).—While this is not an exceptionally skillful trick picture, it makes an interesting and somewhat amusing one. The bandmaster is married, and the instruments desire to go to the wedding, so they come out from their resting places and seek their respective owners who serenade the bride and groom.

Bill Becomes a Favorite with the Ladies (Lux, March 29).—The humor of the farce is rather rudimentary, but there is art even in the delivery of the simplest form of expression, so, perhaps, the great lack in this film is judgment and taste. Bill presents himself to a fair lady in the park, but the fair lady resents the presentation. He concludes to hang himself in consequence, but is saved by a gypsy, who tells him if he will procure a lock of his lady's hair, and burn it, she will immediately fall for his charms. He then walks into the lady's boudoir unannounced, where she is curling her hair with her alcohol lamp nearby. He steals a puff from her head, and burns it over the lamp. He is ejected, but all the ladies from whose hair the puff was made proceed to follow him with ardent manifestations of great love.

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OBITUARY NOTES

Signor Abramoff, at one time basso at the Emperor Theatre in Moscow, and a member of the German opera company in New York under Leopold Damrosch, died in a Brooklyn hospital on Jan. 23. He began his career in Italy in 1862, and came to America in '84, and in '86, when he sang with Adelina Patti. He was at one time at Covent Garden in London, and a member of the Carl Rosa English Opera company. After 1894, when he sang at the Metropolitan Opera House for the last time, he joined the Tivoli forces in San Francisco. He then taught for seven years in that city, and directed the Grand Opera Trio. While touring the country he met with an accident, which necessitated the removal of one of his limbs. Since then he has been on the role of the beneficiaries of the Actors' Fund of America, and has also been aided by Mr. Wertheimer. He was buried on Jan. 24. He leaves a widow.

Tafsy Manch, cornetist and conductor of the Fitchburg, Mass., Military Band, died in Allston, Mass., Jan. 28, aged forty-eight.

Mrs. Fanny Gonsales died on Feb. 7 at her home, 1077 Fox Street, New York city, aged seventy-one years. She had been ill but a few days and the immediate cause of death was heart failure. Mrs. Gonsales had played leading parts with the Ford Stock company in Baltimore, the late Joseph Jefferson, Mrs. John Drew, Adelina Patti, and Gustav Heinrich's Opera company. Her last engagement was about ten years ago with Marie Wainwright in Shall We Forgive Her? She is survived by three daughters, Mrs. Edwin A. Clarke, Mrs. Max S. Witt, and Mrs. Mart Fuller.

Theodore M. Leary, advance agent for Excuse Me (Southern), died at a sanitarium in Los Angeles, Cal., on Feb. 14, aged thirty-five years. He had been ordered by pulmonary trouble while in Denver a few weeks before and had been advised by a physician to proceed at once to Southern California, but, as his company was routed to the Coast, he continued to work. Reaching Los Angeles, he failed so rapidly that he was sent to a sanitarium. Mr. Leary was a son of General Leary and a graduate of Johns Hopkins University, Baltimore, in which city he had begun his career as a journalist. He leaves a widow, Helen Wilton, now playing in Louisiana Lou.

William J. Constantine died suddenly of heart failure in this city on March 15, drooping when about to board a street car and expiring before a physician arrived. Born in England seventy-one years ago, he came to this country when about forty years of age, and was well known for his painstaking portrayals of old men roles. He had been especially successful in the companies of Richard Mansfield and Otis Skinner, and had supported many others. His last engagement was in The Bird of Paradise with which he was playing at the time of his death.

Edward Warren died on Feb. 10 at the Home Hotel, Pittsburgh, Pa. He had played at Homestead, Pa., only the night before. His home was in Houston, Tex., where two sisters survive.

Washington Martin Skinner, once a prominent musician of Boston, died in Jackson, Mich., on Feb. 1. He conducted several choral societies, and was at one time a conductor for Theodore Thomas. He was born in Vermont in 1838.

Mrs. Julia Travers, known as one of the most accomplished amateur pianists of New York, died in this city on Feb. 2 at the age of eighty-three.

David Thomans, for more than twenty-five years a theatre ticket broker, died on Feb. 1 in the Bellevue Hospital from a complication of diseases, aged fifty-three. He leaves a daughter and two sons.

Frederick Richard, brother-in-law to Percy Williams, died suddenly of apoplexy while dining with his wife in a restaurant in West One Hundred and Twenty-fifth Street on the evening of Jan. 31. Mr. Richard was a translator in the Bureau of American Republics at Washington. He was born in Santiago, Cuba, sixty-two years ago, and was a Yale graduate. He married the sister of Mr. Williams ten years ago.

Michael Brand, a musician of the Cincinnati Grand Opera House Orchestra, died at his home in that city on March 10, aged thirty-one years. His father, of like name, was renown in the same profession and died eight years ago.

George F. Kelley, of Claremont, N. H., and H. I. Chase, of Indianapolis, both members of John W. Vogel's Minstrels, died at a hospital in Binghamton on Jan. 23 as a result of injuries sustained in a wreck on the Lackawanna Railroad at Chenango Forks early the same day. The members of the minstrel company were making a jump in a sleeping car when their car was telescoped and crashed into by an engine. Mr. Kelley was interlocutor and stage manager of the company. He was buried in Claremont, N. H., the local lodge of Elks there officiating at the funeral.

Elijah Marshall Allen, who married Mattie Laura Walker, a show girl, at his home in South Norwalk, Conn., on Jan. 19, died at St. Vincent's Hospital on Feb. 24. He was seventy-four years old. He is said to have left a large fortune, accumulated in the lumber business. Besides his young wife, he leaves several children. Blood poisoning was the cause of his death.

George L. Lock died in Boston on Feb. 25, aged fifty-eight years. He was the founder of Boston Lodge No. 2, Theatrical Mechanics' Association, in 1882, and a charter member of the grand lodge of the order, besides being active in the Ancient and Honorable Artillery Company, the Lancers, De Malay Commandery, the Masons, and the Odd Fellows.

Edwin H. Elroy, the well-known manager, playwright, and actor, died on Feb. 24 in the Alexian Brothers' Hospital, Elizabeth, N. J., aged fifty-two. He was the author of The Whirlpool and other plays. His death followed an operation for cancer. As an actor he had supported John McCullough, Edwin Booth, and Lawrence Booth. He was at one time partner in the ownership of the Lyceum in Elizabeth. He is survived by a wife and two daughters. The late John R. Walsh, the Chicago banker, was his uncle.

Arnold Giesemann, Sr., died at his home, 718 West 178th Street, this city, on Feb. 26, of general debility. Born in Hamburg, Germany, in 1834, he came to this country when twenty-two years of age and attained note as a conductor and a teacher of music. Theodore Thomas and Ernest Neyer were among his pupils. Two sons and a daughter survive.

Laurence O'Reilly, one time a member of Gilmore's Band, died of paralysis at his home, 89 Buffalo Avenue, Brooklyn, N. Y., on Feb. 25, aged seventy-four years. He leaves a widow, a son, and a daughter.

Gus Messenger died in San Francisco on Feb. 26. He was widely known in insurance circles and with traveling theatrical agents and managers who became acquainted with him through his brother, Walter Messenger, the theatrical agent.

Mrs. Anton Asher (Anna Fields) died at her sister's home in East Orange, N. J., on Feb. 27, aged fifty years. Her husband and a son survive.

Thomas A. McKee died at his residence, 254 West Forty-second Street, this city, on Feb. 27, of apoplexy. He had been manager for James K. Hackett, Thomas W. Keene, Robert Downing, and Marie Tempest. He leaves a widow, known to the stage as Blanche Carlyle, and two brothers, William J. and Harry C. McKee.

Mrs. Hans S. Linne (Edith Linne) died at the Michael Reese Hospital, Chicago, on Feb. 4, of valvular heart trouble, aged thirty-four years, after an illness of eighteen months. Her husband is general musical director of Frasee and Lederer's productions, and is at present with Marguerita Sylva.

S. F. Cairns fell from a window at the Hotel Commonwealth, Boston, Mass., on Feb. 29, and died the same day of injuries sustained. Mr. Cairns, who was thirty-four years of age, was a native of Boston and was visiting his mother there at the time of his death, having closed on Feb. 24 in The Confession. He had been with Brady and Grismer for eight seasons, playing the lead in 'Way Down East for three seasons and appearing, too, in The Redskin and The Man of the Hour. He had been also with Sarah Cowell Le Moyne and Henry Jewett in The Light Eternal. He leaves a wife, Phyllis Gilmore, who is leading lady with the Phillips' Lyceum Stock company, Brooklyn.

Henry Roemer died in the Hudson Street Hospital on Feb. 28 after a brief illness, having been stricken suddenly while in his office. Born in Easton, Pa., in 1848, he came to this city in youth and went to Nevada during the gold craze. Associating with John W. Mackay, he became vice-president of the Postal Telegraph-Cable Company. Twenty-five years ago he returned to New York and organized the Erie Transfer Company, of which he was president until his death. This was one of the first distinctively theatrical transfer concerns, and in its direction Mr. Roemer became known widely in stage circles. He was a member of the Phoenix Club and the Friars.

Winifred Greene, soubrette with Ed Lee Wrothe's company, committed suicide by swallowing carbolic acid in Kansas City on Feb. 24, aged twenty years.

Major T. J. Anderson, father of May Anderson, died at Topeka, Kan., on Jan. 25, of heart failure, aged seventy-four years. He was widely known among theatrical people and entertained many of them at his home in Topeka.

Mrs. Ann Eliza Whittlesey, mother of White Whittlesey, died at Danbury, Conn., on Feb. 25.

Josefa Middecke, who sang in opera and concerts, shot herself to death at her home, the Hotel Orleans, in this city, on March 4, aged fifty years. She had appeared under direction of Anton Seidl and Walter Damrosch.

Mrs. E. Holt, mother of Willis G. Holt, professionally known as William Holden, died at her home, Rochester, N. Y., on Feb. 24, of pneumonia, aged ninety-one years. The body was placed in a receiving vault to await interment at Webster, N. Y., in the Spring. Mrs. Holt was ill but two days, and her son, owing to a delayed message, was not with her when she died. Immediately after the funeral on Feb. 28 he rejoined the cast of The Woman at the Republic Theatre, in this city.

Madame Casimir-Perier, widow of the ex-president of France and mother-in-law of Madame Simone, died in Paris on March 8.

Mrs. Fredricka Fritze, wife of Louis P. Fritze, of Gertrude Hoffman's company, died suddenly of heart failure at her home in Brooklyn, N. Y., on March 5. Her husband and three children survive.

Nathan Goldberg, a Yiddish singer and song writer, committed suicide by asphyxiation, at the home of his daughter, Mrs. Joseph Feldon, 64 Clinton street, this city on March 6.

Bayard Patterson, long known in minstrelsy as Robert Harrison, died in Philadelphia on March 8 of pneumonia, aged seventy years.

Weller W. Olmstead, scenic artist at the Bijou Theatre, Pittsburg, Mass., was burned to death in his home in that city on Feb. 29.

Dr. Alfred E. Winchell, a prominent physician and part owner of the Hyperion Theatre, New Haven, Conn., died in that city on March 7 of pneumonia, aged eighty-one years. A widow and a daughter survive.

William D. White, a popular vocalist, died on March 7 at his home, 1486 Fifty-eighth street, Brooklyn, N. Y., in his twenty-third year.

Francis Yale, actor and manager, who was recently with Lester Lonergan, died on March 7, at Liberty N. Y., of tuberculosis, aged thirty-five years.

Edward J. Dean, brother of Manager Tunis F. Dean of the Baltimore, Md., Academy of Music, died of heart failure at his home in that city on March 5, aged twenty-seven years.

George M. Rose, once a vaudeville actor, died suddenly at his residence, 823 Quarry street, Philadelphia, aged sixty years.

While playing in Columbia, Tenn., Charles D. Wilson, manager of Baby Mine, received a telegram from his wife announcing the death of her mother, Mrs. M. A. Higgins, of Boston, Mass., on Feb. 20.

Carl Wolff, only son of Emil O. Wolff, the Pittsburgh orchestra leader, died in that city on March 9.

Mrs. Ruth Louise Bailey, widow of the late James A. Bailey, the circus proprietor, died on March 11, of asthma at her winter home, Rose Sound, Fla., aged sixty-six years. She had been ill since January. Mrs. Bailey was Ruth Louise McCadden, of Zanesville, O., and she was married in 1868. Two brothers and two sisters survive. The remains were shipped to Mount Vernon, N. Y., for interment. Mrs. Bailey having lived there until her illness in the beautiful residence built by her husband.

Telemaque Kessanly, husband of Rosa Green, oratorio and concert singer, died on March 10 in London, England. His widow survives.

John B. Doris, one of the famous circus managers of the last generation, died in New York on Feb. 6. He was born in Vermont on Jan. 14, 1848. When he was fourteen years old he ran away from home and joined the Dan Rice Circus, then one of the best known in the United States. While still a lad he purchased with George Batchelor the "privilege" of the circus. They scraped together enough additional money to buy the refections that go to make up the circus privilege. The young firm prospered, and in 1885 had saved sufficient money to start the Batchelor and Doris Circus, which for the twenty succeeding years toured successfully from coast to coast. In 1881 Mr. Doris bought the interest of his partner, and continued the John B. Doris Circus until 1890, when he disbanded his show and returned to this city. The same year he opened the Doris Museum on Eighth Avenue between Twenty-seventh and Twenty-eighth streets, which he ran for twelve years, when he sold out to the syndicate of Huber's Museum on Fourteenth Street. He then obtained control of the Princess Theatre at Twenty-ninth Street and Broadway, where he produced Orange Blossoms. The play did not suit the police, and in a few days it was withdrawn. Subsequently Mr. Doris became a manager, and was associated with May Robson, Wilton Lackaye, and other stars. Mr. Doris married in 1887 Ella S. Stokes, daughter of Spencer G. Stokes, who was famous as a circus ringmaster. She was a sister of Kate Stokes, featured by Barnum as the $10,000 beauty, who married John T. Stetson, the Boston theatrical man and banker. Mr. Doris had no children.

Albert L. Parkes, Sr., died on Feb. 8, at the home of his son, Albert L. Parkes, Jr., 300 West 118th Street, this city, of a complication of diseases. He was born in Nottingham, England, in 1827, and came to New York about sixty years ago, entering the theatrical business in 1850 as manager of the Nelson Sisters' Burlesque and Concert company. Later he managed the Holman Troupe, the English Opera company, and a company of Belgian gymnasts whom he presented at Barnum's Museum, Broadway and Ann Street. Subsequently, as manager of Wood's Museum, where Daly's Theatre now stands, he brought to notice the so-called Cardiff Giant, which was the sensation of its day. For many years Mr. Parkes acted as musical and dramatic editor of the old New York Sunday Mercury.

Henry Gaudin, composer of music, died at his home in Pittsburgh, Pa., on Feb. 22, of pneumonia, aged sixty-two years.

Hans Ledermann, who had acted in the Passion Play at Oberammergau, Bavaria, at each decennial performance since 1825, died in that town on March 11, at the age of ninety-three.

Max Eugene Burckhard, one time director of the Hofburg Theatre, Vienna, died in that city on March 15 at the age of fifty-eight.

George Walter Pike died at the Actors' Fund Home, West New Brighton, N. Y., on March 14, after a protracted illness. Born at Andover, Mass., in 1839, he played with many of the old stock companies and later in support of Mattie Vickers, W. J. Scanlan, M. B. Curtis, N. S. Wood, Leonard Grover and others.

David Stedman, a veteran minstrel, committed suicide by poison in his room at 3794 Third Avenue, this city, on March 17. Latterly he had worked as a machinist, but had been unemployed for three months and it is supposed that he had become despondent.

Miss Tyler Stowe, the last of the daughters of Harriet Beecher Stowe, author of "Uncle Tom's Cabin," died at her home, Simsbury, Conn., on March 16. She was born in Cincinnati in 1836 and is survived by a brother, the Rev. Charles E. Stowe, of this city.

Announcement is made of the recent death of Louis Peters, of the Hanlon's Superbs.

Mrs. Samuel Schiff (Sara St. Willis) died in Providence, R. I., on March 9 in child birth. Her remains and those of her infant boy were interred in the family plot in Philadelphia on March 12. Her brother, William St. Willis, of the vaudeville team of Willis and Gilbert, canceled several engagements to be with his parents at the funeral.

Edward Fahy, professionally known as Ed. Stewart, of the Musical Stewarts, died at the Johns Hopkins Hospital, Baltimore, Md., on March 18, of blood poisoning. His wife, Ethel Fahy, and his mother, Mrs. Harry Fahy, both also of the Musical Stewarts, were with him when he passed away. They had all been playing with the New Century Girls this season.

William T. Powers, treasurer of the Malden, Mass., lodge of Elks, died in that city on March 9.

Harry J. Russell, who had managed several theatres in Maine, died on March 20, at Bath, Me. His widow and son survive.

Mace Greenleaf died in Philadelphia on March 24 of pneumonia. He had played in support of many prominent stars and in stock companies. Lately he had been a member of a motion picture company.

Fred J. Eustis, musical conductor and composer, died recently in Toronto, of pleurisy, aged sixty years. His wife, Kate Uart, survives.

Samuel Greenhouse, author and whilom actor, died in the State Asylum, Middletown, N. Y., on March 25, of tuberculosis, aged thirty-three years.

George Frederic Robinson, musician, died in New Haven, Conn., on March 22, aged seventy years. A widow and a son survive.

Charles Sterling, acrobat, committed suicide on March 23, by hanging himself on the steamship "Campania" while returning from Europe. The body was buried at sea. His wife is now performing in England.

Died.

CHALMERS.—James P. Chalmers, at Dayton, O., on March 27.

DECLAUSAS.—Marie Declausas, at Nemost-sur-Marne, France, on March 28, aged 72 years.

DUFF.—Frederick E. Duff, in New York city, on March 26, of hasty consumption, aged 34 years.

EUSTIS.—Fred J. Eustis, in Toronto, Can., of pleurisy, aged 60 years.

FREEMAN.—Max Freeman, in New York city, on March 28, aged 60 years.

FABY.—Edward Faby (Ed. Stewart), in Baltimore, Md., on March 16, of blood poisoning.

GONSALES.—Charles Gonsales, at Tonawanda, N. Y., on March 25, aged 70 years.

GREENHOUSE.—Samuel Greenhouse, in Middletown, N. Y., on March 23, of tuberculosis, aged 33 years.

GREENLEAF.—Mace Greenleaf, in Philadelphia, Pa., on March 24, of pneumonia.

POWERS.—William T. Powers, at Malden, Mass., on March 9.

ROBBINS.—Fred A. Robbins, at Portsmouth, N. H., on March 14, of acute indigestion, aged 50 years.

ROBINSON.—George Frederic Robinson, in New Haven, Conn., on March 22, aged 70 years.

ROWELL.—Henry W. Rowell, in Milwaukee, Wis.

SCHIFF.—Mrs. Samuel Schiff (Sara St. Willis), in Providence, R. I., on March 9.

STERLING.—Charles Sterling, on the high seas, on March 23.

STOWE.—Eliza Tyler Stowe, at Simsbury, Conn., on March 16 aged 76 years.

TRAEGER.—Christian Gottfried Albert Traeger, in Berlin, Germany, on March 26, aged 82 years.

TUGGLE.—Howard H. Tuggle, in Kansas City, Mo., on March 19, aged 29 years.

VANETTA.—Frank Vanetta, in Montreal, Canada, on March 19.

WILSON.—James E. Wilson, in New York, on March 19, aged 82.

WEAVER.—Bessie Anderson Weaver, in San Francisco, Cal.

NEW HOUSES.

The local Ancient Order of Hibernians is to erect a new theatre on its property at Fifth Avenue and 116th Street, this city, for the Fifth Avenue Theatre Company, at a cost of $150,000.

St. James's Roscoad Church, Long Branch, N. J., is being torn down to make way for the erection of a theatre, that will be under direction of Walter Rosenberg.

Edward Quirk, of Fulton, N. Y., has purchased a site there, and intends to build a $40,000 theatre in the Spring.

A company has been organized to erect a theatre at Barbourville, Ky.

San Antonio's newest theatre, the Orpheum, opened its doors Feb. 24. The new theatre was built at a cost of $125,000 and is fireproof throughout. The lower floor seats about five hundred and the large gallery, which is subdivided with private boxes on the front of the circle, twelve hundred. The stage is 60 feet high, 66 feet from wall to wall, and 32 feet deep. The fly gallery is built of steel. There are nine dressing rooms. A special feature of this new house is a nursery.

George S. Stumpp and Dr. Walter Stumpp, proprietors of the Germantown, Pa., Theatre, are going to build a new theatre near Broad Street and Erie Avenue, Philadelphia, which will cost $250,000 and will seat 3,000 persons, more than any other theatre in the city excepting the Metropolitan Opera House.

The Olympic Amusement Company, Knoxville, Iowa, opened their new theatre on Feb. 19 with the Charles Breckenridge Stock company. The house, with a seating capacity of five hundred, has a stage 30 x 40, equipped with all necessary scenery, heat, and lights.

The Lyceum Company, of Hoboken, N. J., directed by David F. Fisher, Walter B. Wilson, and Charles F. McGuire, with capital of $100,000, are to build a new theatre at Broadway and East Thirty-eighth Street, Bayonne, N. J.

Martin Beck announced, upon returning recently from a Western tour with Morris Meyerfeld, Jr., and Aaron Abrahams, that the Orpheum Circuit has arranged to erect within two years a new vaudeville house in Salt Lake City, replacing the present Orpheum there.

The new Madison Street Theatre in Oneida, N. Y., will be completed this Winter, it is hoped. According to the plans there will be no seats under the gallery and no supporting rods from the roof, this requiring considerable special steel work and also demands special wall construction. The height from the stage floor to the ceiling above will be sixty feet, and all the stage scenery will be operated by electric appliances. The building will be fireproof. The cost will be about $50,000, furnished.

The new Howitt Theatre, Cortland, N. Y., opened on March 7. It has a seating capacity of 620, and W. F. Crowther is resident manager for L. E. Howitt.

Moses and Brill have leased the northeast corner of Broadway and 146th Street for a new theatre, seating 2,500, and roof-garden, seating 1,500. Work on the building has been begun.

S. Z. Poli is building a new vaudeville theatre in Bridgeport, Conn., which is announced to open on Sept. 23.

W. H. Leahy, managing Madame Lulu Tetrazzini, is going to erect the Tivoli Opera House on the site of the old City Hall in San Francisco. It will cost $250,000, and will be opened on March 17, 1913, with Madame Tetrazzini and Andreas Dipoel's Chicago Opera company. This company will remain two weeks, after which the Tivoli's own permanent opera company will occupy the house. O'Brien and Werner are the architects.

Freidenrich, Gersten and Baer, of the Prospect Theatre, Bronx, have closed a deal with the Henry Morgenthau Company, whereby they will erect an office building and theatre at the corner of Westchester and Bergen avenues, to cost $500,000, and to seat 2,500 persons. Thomas W. Lamb and Buchman and Fox are the architects. This will be the largest theatre in the Bronx.

On the site where Quantrell burned one of the first printing shops in Kansas and where for nearly half a century stood the famous Liberty Hall, of Lawrence, Kan., there is now nearing completion one of the finest opera houses in Kansas. The owner is J. D. Honeywell. The opening was originally announced for some time during the holidays.

Marcus Loew has acquired a plot 100 x 115 feet at Avenue B and Fifth Street, this city, where he will erect a theatre for vaudeville and motion pictures. In doing this Mr. Loew will realize the ambition of his life, for one of the houses on the site of the new theatre was the place of his birth.

Married.

BRAN—BOYLE.—Norman S. Bean (Edyth S. Kendall) and May M. Boyle, at Wilmington, Del., on March 12.

BRADFIELD—AINSWORTH.—A. Harry Bradfield and Rose Ainsworth, in Omaha, Neb., on Feb. 12.

CHARTERS—MYERS.—Spencer Charters and Irene Myers, in Philadelphia, Pa., on Feb. 1.

COLLINS—BURNS-BOURK.—Kenneth Kennedy Collins and Mrs. Estelle Burns-Bourk, at Taylor, Tex., on March 1.

COETTLER—FRIGANZA.—Charles A. Goettler and Trixie Friganza, at Bath Beach, N. Y., on March 10.

HITTNER — GRAY. — Guy Hittner and Olga Gray, at Eureka, Wash., on March 1.

HAMILTON — JAMES. — Rev. Frederick W. Hamilton, D. D., and Emma Tuttle James, at West Somerville, Mass., on March 4.

HEALEY—KANE.—Genevieve Kane to Dr. Thomas William Healey, in San Francisco, on Feb. 15.

KENDIS—BUSCH.—James Kendis and Billie Busch, in New York city, on Feb. 27.

LAWRENCE — RUNYON.—William Lawrence and Estelle Runyon, in Jersey City, N. J., on March 17.

LODER—RAY.—Eric Loder and Gabrielle Ray, at Windsor, England, on March 1.

MILLAR—TOPLEY.—A. H. Millar and Helene Topley, in Brooklyn, N. Y., on Feb. 20.

MENDHAM — CARNWRIGHT. — Maurice S. Mendham and Frances C. Carnwright, in New York city, on Feb. 28.

MOON—LATOURETTE.—Daniel H. Moon, Jr., and Mary Guernsey Latourette, at Hamilton, Bermuda, on March 1.

MERRITT—COOK.—Henry Kable Merritt and Mrs. Ernest William Cook, at Toronto, Can., Feb. 6.

QUARTERMAINE — TITHERADGE. — Charles Quartermaine and Madge Titheradge, in London, England, on March 8, 1910.

AMATEUR NOTES

Society amateurs, led by Mrs. Arthur Aldis, gave three one-act plays—The Shadow of the Glen, Somewoman, and By-Products—at Marquette Hall, Chicago, Feb. 14, in aid of the Infant Welfare Society. The Countess Eleanor Glzycka scored especially in the last named play, written by her brother, Joseph Medill Patterson, and the other players were Mrs. Aldis, Mrs. Laird Bell, Murry Nelson, Jr., Benjamin Carpenter, John Dorr Bradley, Mrs. Arnold Scudder, Mrs. John Alden Carpenter, and Lucy Blair. Lady Gregory dropped in unexpectedly and told how she discovered the Irish poet, John Synge.

The Plays and Players offered two playlets and a spectacular dance at the Broad Street Theatre, Philadelphia, on Feb. 15, in aid of the Pennsylvania Society to Protect Children from Cruelty. One play, Pepita Reyes, written by Mrs. Otis Skinner, honorary president of the society, scored well, being capitally acted by Mrs. J. Howard Reber, assisted by Mrs. Samuel Williams Cooper, Hannah Monahan, Charles Leon Downing, Jay R. Colesbury, Cornelia Bedford, Henry L. Fox, and Joseph J. Gould. Suderman's Far-Away Princess was played by Emily Rulon-Miller, Sophie Beauvesu Norris, Mrs. Samuel W. Cooper, Helen Perot, Anita W. Smith, Charles D. Mitchell, Mrs. Sophia Farr Geddes, Mrs. E. L. Hoffman, and Joseph A. Deering, Jr.

The St. Stephen's Lyceum Players presented Facing the Music at Immaculate Conception Hall, Brooklyn, on Feb. 12. The cast included Kathryn Day, James H. McPadden, James E. Sheehan, Anna M. Joyce, May E. Brennan, William C. Sinnott, Frank G. Noonan, Genevieve L. Higgins, and Daniel A. Logue.

The Holy Cross Lyceum, of Brooklyn, enacted She Would Be a Widow on Feb. 12, in the cast appearing James J. Byrnes, Albert S. Fox, Louis Vella, James Coyle, Henry J. Whalen, Joseph Meehan, John Quinn, David Tiernan, Raymond Muldoon, Al. Payne, Arthur Biggart, Anna Dixon, Anna Stewart, Catherine McDonough, Theresa Kililiea, James Murphy, and Charles E. Gorman.

The Holy Name Society of St. Augustine's Church, Brooklyn, gave a minstrel entertainment on Feb. 12, the burnt cork artists including George E. Lanagan, Alfred J. Hook, Eugene E. Early, Frank J. Clarke, Joseph A. Hook, William H. Courtney, Thomas W. Bolger, James J. Conaty, Frank A. Conaty, Harry A. Wille, James S. Dempsey, Arthur J. Flanagan, Alfred A. Farrell, Leon De Laport, John D. Norton, William C. Gallagher, Peter Campbell, Edw. A. Brand, George J. Bolger, Martin Judge, Sr., G. R. Parisian, Robert J. Dougherty, Christopher Marshall, Dr. Henry M. O'Reilly, John J. Hanlon, Charles I. Buckley, Thomas F. Connell, Jr., Harry A. Elder, William H. Gregory, Samuel Berliner, James Elder, James J. Ginna, Frank Walsh, James J. Carroll, Richard Lanagan, Joseph Anderson, William E. Daly, John J. Hauff, Edw. A. Judge, Frank A. Cox, Frank A. Haughney, Ray Pigot, Frank Munson, George A. Flaherty, and Peter Hartnett.

Students of the Egan Dramatic School gave The Chimes of Normandy at the Los Angeles Majestic Theatre on Feb. 9, the principals being Rena MacDonald, Patsy Calhoun, Otis Mercer, Marion Jacobs, Charles Wood, Max Alexander, and Edward Neff. Thomas Taylor Drill conducted the performance, and Sedley Brown was stage director.

The Thespian Club of the University of Kansas presented Billy on Feb. 12 at Lawrence, Kan. In the cast were Claude E. Bowers, Lucy Culp, Russell Clark, Pete Heil, Clarence Bowers, Maurine Fairweather, Hazel Clark, Margaret Roberts, Virginia Elward, George Staton, George Edwards, and Ward Maris.

The Rosarian Dramatic Society gave Pinafore at Shubert Hall, Brooklyn, on Feb. 14, the cast including William H. Cobb, Edwin H. Lenning, Harold Wright, William J. Sheridan, John B. Dowd, Mary V. Petri, Mary Graham, Edna Delap, J. J. Matthews, B. S. Dowd, J. F. Delaney, Joseph Hartmann, U. A. Doyle, William Peaty, Joe Dowd, William C. Redden, Joseph R. Mayer, Joseph Dillon, Joseph W. Regan, Edw. Martin, W. R. White, Vincent Fitzgerald, John Peaty, Eugene McCauley, Mae Adams, Molly J. McCauley, Grace Clarke, Agnes Sullivan, Belle Cloonan, Frances Hill, Monica Enright, Lucy Delap, Marion Cable, Minette Allgeier, Ruth Dalton, Genevieve O'Mahony, Anna McNeilus, Kathryn E. McLean, Theresa Eiches, Marion White, Nettie Christoffels, Marcella Henahan, Rose Wagner, Frances M. Grunder, Margaret A. Hall, Rose A. Cullum, and Margaret Mulloy.

Students of St. George School, Middletown, R. I., played Sherlock Holmes on Feb. 17, the cast showing P. S. Bush, H. G. Reynolds, Michael Goodspeed, R. J. H. Powel, Jr., J. B. Wheelwright, and A. G. McIlvaine, 3d.

Agnes Willis was selected by a committee of artists to impersonate Mona Lisa in The Vision of She-Who-Knows, to be presented by the University of Pittsburgh on Feb. 27.

The New York Wellesley Club enacted The Twig of Thorn at the Berkeley Lyceum on Feb. 17. The author, Marie Josephine Warren, and Emilie Calloway, played the leads.

Battery A, Cadet Corps, the Munn Avenue Boys Brigade, and Troop 1, Boy Scouts, gave a minstrel performance at East Orange, N. J., on Feb. 17, the principals being Philip Cook, Alan Crosland, F. E. Pullin, and Tom Creede.

Students of the South Hadley, Mass., School played on Feb. 17 a dramatisation of Jane Austen's "Pride and Prejudice." In the cast were Ruth Helen Brierley, Dorothy Gamsby, Agatha Dimon, Marion Snow, Sina Steenrod, Dorothy Stickney, Christine Everts, Dorothy Larned, Inues Rogers, Adelia Dodge, Jeonnette Simmons, Lucy Maury, Bernice Hodges, Alice Paulsen, Eunice M. Smith, Ethel Thayer, and Helen Tibbetts.

The Sigma Delta Gamma Fraternity, coached by W. C. Jacobs, played The Obstinate Family and Auld Lang Syne at the Cortelyou Club, Brooklyn, on Feb. 16. Paul M. Willis, Stewart Brush, Helen Woodman, Helen Regan, Ruth Davis, Archibald Meseroie, Clifford F. Walsh, F. Garry Dix, Evelyn Russell, Marjorie Davis, and Florence Holmes were the actors.

Amateurs played The Wishing Well at the Reading, Pa., Academy of Music on Feb. 20, under direction of Thomas B. Donaldson, author of the play. The actors were George Yocum, F. W. Stevens, Ed. St. C. Wren, William Lenhart, E. Carroll Schaeffer, Louis J. Heismann, Catherine Zieber, Mrs. F. W. Stevens, Helen Bowman, Anna Halberstadt, and Sara Schlechter.

Blind students of the Perkins Institution, Boston, performed Twelfth Night on Feb. 14, 15 and 22, directed by Jessica Longworthy. In the chief roles were James Mornag, William Holbrook, Peter Salmon, Walter Phelps, Roy Clukia, and Jacob Wallochstein.

The Dramatic Association of the Public Industrial Art School of Philadelphia played The Scheme that Failed, A Social Outcast, and The Boston Dip at Students' Chapter Hall on Feb. 20. The casts included Minnie E. Hutchinson, Helen S. Hutchinson, Emma Campbell, Bertha Roberts, Ida Scheuerle, Beryl K. De Barthe, Carl Kohlheyer, Charles Sayre, Julius E. Meredith, Harry A. Schuerle, Charles Palmer, and H. Edwin Reiger.

Boar's Head, of Syracuse University, presented Shaw's You Never Can Tell, at the Wieting Opera House, Syracuse, on Feb. 13, before the largest audience ever drawn by an amateur production in Syracuse. The cast included William H. Frank, Jr., Arthur L. Carey, Clifford R. Carter, Martin Hilfinger, Eldon D. Miller, Daniel J. Keating, Belle K. Golden, Marion Weaver, Helen Buck, Miss Tobey, Earl Tucker, Edward K. McNeal, Augusta Briggs, Helen Stevens, Isabelle Brown, Newman Wade, Clair Wadsworth, and Bartlett Dorr.

A Midsummer Night's Dream was enacted by the graduating class of the Elliot Street Grammar School, Newark, N. J., on Jan. 30 and Feb. 9, under direction of E. Marie Sonn. The players were Irving Baldwin, Frank Danieli, Russell Torrey, Kenneth McCaskie, Mortimer Hill, Everett Wright, Herbert Eichkern, Milton Brooks, Berthold Enbel, Anthony Steim, Jesse Saul, Florence Holt, Lois Sinnock, Lucie Storm, Bessie Kent, Sarah Foster, Charles Berle, Carol Phillippi, Sherod Cooper, Lorena Stine, Marion Shaffer, Janet Corcoran, Mary Hallock, Lillian Oster, Agnes Duffy, Mildred Phillips, Beatrice Weller, Amelia Kisz, Ruth La Bar, Agnes Case, Marjorie Zeller, Fanny Boyden, and Gertrud von Hirsch.

The Kapparappers made their sixth annual appearance at the Court Square Theatre, Springfield, Mass., on Feb. 10, playing A Night Off. Henry A. Bidwell managed the club, Robert F. Day staged the comedy, and the players were Raymond B. Shattuck, Robert A. Royce, George D. Robinson, J. Branning Royce, Robert C. Pepper, Ruth H. Caldwell, Helen D. Wright, Marjorie R. Strong, and Katherine Royce.

The Players' Club of Chester, Pa., performed The Hessian Prince in that city on Feb. 10 in aid of the local Y. W. C. A. In the cast were William E. Cross, Frank Starr, William B. McClenachan, Jr., Arthur Burton, Mrs. Samuel Dyer Clyde, Mrs. John F. Gorman, Mrs. William Ashmead Dyer, Lucy Gardner Hathaway, and Enoch S. Farson, Jr.

High School scholars presented The Crystal Ball at Gibson Hall, Phelps, N. Y., Feb. 8, in aid of their art fund.

Society amateurs played Facing the Music, at the Talma Theatre, Providence, R. I., on Feb. 15. In the cast were Paul B. Howland, Harold P. Babcock, Thomas Crosby, Jr., Robert B. Jones, Robert T. Burbank, Mrs. Daniel Webster, Eleanor V. Jacob, Mrs. W. W. Weeden, and Dorothy Gladding.

The Yale University Dramatic Association, at New Haven, Conn., on Feb. 15, elected these officers: John A. Achelis, New York city, president; Joseph E. Brown, Brooklyn, secretary; Henry J. Colgate, Orange, manager; Almet F. Jenks, Jr., Brooklyn, assistant manager, and Lawrence V. P. Schwab, New York city, press manager.

Young people of the Lehbog Circle of the Silver Cross Day Nursery presented on Feb. 12 at the Hotel Plaza, a musical comedy, Money, which had been successfully done by Barnard College girls some months before, and was written by Verna Wilkens and Mildred Cram. Principal parts were played by Vera Albertsen, Genevieve Schreiner, Gladys Virginia Watson, Laura E. Guy, Nettie Mitchell, Edna Haaren, Frances G. Vaughan, Olive Tinker, Hazel Guild, Bertha Fennell, May H. Smith, Laura Gay, Edwin Hiscox, Leo Stanley, Sumner L. Benedict, and H. Virginius Leonard.

Columbia University students will enact The Mysterious Miss Apache in Pittsburgh on April 8 and in Washington on April 9.

Students of the University of Kansas successfully performed The Yeoman of the Guard at Lawrence, Kan., on Feb. 6. In the cast were Mary Hutchinson, Josephine McCammon, Nelson T. Stephens, and Gertrude Cooper.

The Young Ladies' Sodality of the Church of the Annunciation, Denver, Colo., presented Wyoming on Feb. 5, the players including Bobby McGowan, Howard Donehue, Robert Kane, Harry Jones, William Reed, Leo Connell, Charles Jones, James Gallagher, John Storts, Charles Crowley, Phillip Quinlivan, John Dore, Ray Meyers, Henrietta Storts, Genevieve Gegg, Julia O'Connor, May Jennings, Violet Forcade, Florence Kenny, May Chaney, and Dolly McCarthy.

The Men's Club of the Flatbush Congregational Church, Brooklyn, presented The Doctor of Alcantara on Feb. 9. In the cast were Mr. and Mrs. George B. Cookins, Lisette E. Kinkel, Elsie Woody, George E. Boynton, William S. Selars, E. W. Shattuck, A. C. Benedict, and Howard Miller.

Students of the University of Pennsylvania enacted two French comedies, Monsieur Lambert and Berrichon Perd La Place, at the Bellevue-Stratford in that city on Feb. 10. The players were P. M. Benton, Errol White, E. W. Madeira, G. B. Lippincott, J. W. Somers, J. W. Crowell, H. S. Loeb, N. W. Morrison, F. Van B. Connell, B. McFadden, and G. H. Schellens.

The Players' Club of St. Xavier's Parish, Rochester, N. Y., presented My Uncle from Abroad on Feb. 12 and 20. The cast included J. R. Marriott, H. K. Wilson, E. F. Hettig, E. C. Roland, Frank Scherberger, J. E. Roland, David Clark, Herbert Bietry, Eloise Maier, Minnie Marriott, Mabel Kress, and Clara Bechtold.

Sixteen youngsters, all millionaires, acted at the Playhouse, Washington, D. C., on Feb. 15, The Case of Roderick Howard, a play by Robert Bell, son of Alexander Graham Bell, inventor of the telephone. Preston Gibson staged the play, Mrs. Taft, wife of the President, and Helen Taft attended.

The College Women's Club, of Washington, D. C., presented Bachelor Maids on Feb. 19. Grace Ross, Ruth Ashley, Kate Gumpher, Beatrice Sinclair, Maud Gumpher, Isobel Towner, and Ada Townsend were in the cast.

The St. John Total Abstinence Society, of Peabody, Mass., offered A Night at the Country Club on Feb. 19. The cast included Howard Bragdon, Michael Grady, Glover Ware, Ruth Burns, Leo Keefe, Margaret Morgan, Peter Rooney, Chris Reilhan, Hal Allen, Joseph Burke, Margaret Griffin, Eva Dooling, Mrs. Tena Noonan, Charles R. O'Connell, Fred Farrington, John Linnehan, John O'Leary, William Tracy. Among those in the chorus were Mildred Killian, Grace Dugan, Grace Gallagher, Gertrude Lawton, Mina Gallagher, Elisabeth Daly, Fannie Carroll, Josephene Walch, Michael Burke, Edward Flynn, Thomas Farley, Edward Quirk, Thomas Flynn, George Carlin, Harold Dunney, Timothy Carroll, Dora Tondreau, Sadie Conlin, Catherine Rossley, Julia Cassidy, Margaret Griffin, Lewis Birhimham, Vincent Birhimham, Edward Chisholm, William McCarthy, Elisabeth Ivers, Theresa Carlin, Catherine Sullivan, Flora Sylvester, Mary McElroy, Edward Carberry, Edward Croughwell, Henry Collins, Norman Wallace, Clara Masterson, Gertrude Dalton, Ethel Scott, Catherine Meade, Helen Carroll, James Cornin, John Gunn, John Sweeney, Margaret Connors, Lillian Crowdis, Margaret Jackson, Sadie Arrington, Florence Martin, John Hanlon, John Marrs, and William Murphy.

The St. Patrick's Total Abstinence Society, of Brockton, Mass., gave their thirty-first annual minstrel ball on Feb. 19, the chief entertainers being Albert Pardin, John F. Carroll, Roger Oakley, John Owens, William Givern, William Carroll, James Fennell, John Laverty, Joseph Gilmore, John McCarthy, Michael A. Caffrey, Martin Fraser, Mildred Lyons, Everett Chessman, Rena Flanagan, and Clement Leary.

The Canton, Mass., Catholic Club gave a minstrel performance on Feb. 20, the programme showing Georgie MacDonald, Arabella MacDonald, Ruth Costello, Gertrude Carroll, Elizabeth Connors, Barbara McManus, Margaret Daly, Helen Lyons, Thomas Sheehan, John O'Brien, Leo Carroll, Francis Canty, William Haverty, Archie McDonald, Harry Ralton, George Draper, Helen Hanway, Mildred Costello, Margaret M. Connors, Agnes Beatty, Helen Noonan, Mildred Beatty, John J. Dunn, Francis Lucy, Edward McManus, Joseph Kelliher, Mildred Fitzpatrick, Anna Healy, Ella Leahy, Irene Costello, Margaret Kelleher, Joseph G. Galligan, T. P. Grealish, Carroll Reardon, C. Francis Danahy, James Hagan, John Brown, Thomas Finn, John T. Daly, Alfred Mossy, Francis Gavigan, and William T. Daly.

Indianapolis amateurs presented Fi-Fi of the Toy Shop on Feb. 17, at the Shubert Murat Theatre, in the cast appearing Halen Gramling, Mrs. Alma J. Paltier, Arthur Curran, Harry Scott, Florence O'Connor, Ethel Hungerford, Richard Steele, Augustus F. Krieg, Thomas Gibson, Alfred Thompson, Mary J. Miles, Ralph Thompson, Paul Smith, Thomas Neallis, Mary Hastings, Mildred Darmody, and Nellie Desobry.

Boise, Idaho, Council, No. 899, K. of C., gave their fourth annual play on Feb. 19, at the Pinney Theatre, offering Billy as the bill. In the cast were Mrs. James B. Dougherty, Murray Wynn, Fritz C. Hummel, Mrs. B. F. Griffith, Anna Daly, Mabel Murray, Nick Villeneuve, E. F. Van Valkenberg, H. V. Donovan, John M. Regan, Mrs. E. G. Davis, and Loretta Downs. An exceptionally handsome programme of sixty-four pages was a feature.

Dr. Henry Van Dyke's The House of Rimmon was enacted by the Normal School, Moorhead, Minn., Feb. 21, the chief roles being played by Dorrie La Vallie, Elmer Burkee, and Agnes Claypool. Maude Hayes directed the performance and E. R. Collins was business manager.

THE WEEK IN BOSTON.

(Continued from page 33.)

Sam Bernard changed his afternoon especially that James T. Powers and his co. at the Shubert might attend.

Evelyn Scotney, the prima donna, and Edward Lankow, both of the forces of the Boston Opera House, gave a concert of Scotch songs at Tremont Temple last week and attracted an unusually large audience for an entertainment of that nature. Quite the contrary was the case when the whole opera co. went to Harvard to give I Pagliacci in concert form in Sanders's Theatre. It was the first performance of good opera at Harvard and it will probably be the last, as the audience was too small to warrant a repetition of the experiment. Miss Scotney by the way, will be entertained by Andrew Carnegie in Scotland during her coming vacation.

Alexander H. Higginson and his wife (Jeanne Calducci) are at present in Europe and they will join his father, Major Henry L. Higginson, backer of the Boston Symphony Orchestra, who sails with his wife 3.

There was an auction sale of unclaimed baggage left at the South Station at Bird's last week, and several pieces of theatrical baggage served as prize packages for the bidders who didn't know what they were buying until the goods were knocked down to them.

Ralph A. Lyford, one of the assistant conductors at the Boston Opera House, will be the leader for the Aborn season there.

In the divorce court last week a decree was given to William A. Lloyd from La Petite Adelaide on the ground of desertion. Cruel and abusive treatment was alleged by Grace M. James, of Clayton, O., against Robert M. James, who was better known as Bobby James, composer and musical director for Ward and Vokes. She received the decree.

The Theatrical Stage Employees' Union has voted $100 for the guarantee fund of the Boston Opera House for next year.

JAY BENTON.

BROOKLYN AMUSEMENTS.

Leah Winslow and James K. MacCurdy Made Most of Their Opportunities.

The Thief was presented by the Crescent Stock company last week. Leah Winslow in the title-role has not been seen to better advantage since she joined the Crescent forces, her emotional acting in the second act being exceptionally good. George Alison as the husband acquitted himself creditably. Gertrude Rivers played the role of the hostess in a very satisfactory manner. Arthur Buchanan in the role of the father was excellent. M. J. G. Brizzo was good, as was Joseph Exenton.

Seven Days was the attraction at the Gotham Theatre last week. James Kyrle MacCurdy was at home as James Wilson, which he "put over" in fine style. Kate Woods Flake as Aunt Selina was fine. Henry Hicks as Tubby McGuirk kept the audience in roars of laughter, although he had nothing to say until the last act. Others in the cast worthy of special mention were Louise Carter as Anne Brown, John H. Dilson as Officer Flanagan, Victor Browne as Tom Harbison, and Evelyn Watson.

The King's Courier was the name of the playlet offered at the De Kalb Theatre by the Spooner Stock company last week. Edna May Spooner was seen to good advantage as Mrs. Russell, as was Arthur Behrens in the role of the husband. Mr. Clayton as Ralph Barlow had the comedy role which he executed in fine style. The vaudeville part of the bill worthy of mention were the Morton Troupe and the Five Musical Durands.

Mrs. Wiggs of the Cabbage Patch was the comedy offered by the Payton Stock company last week. Mrs. Charlotte Wade Daniels as the good-natured, open-hearted Mrs. Wiggs was excellent. Grace Fox as Miss Hazy kept the house in laughter most of the time. Joseph W. Girard as Hiram Stubbins was seen to good advantage, especially inasmuch as this is something out of his regular line of work. Others in the cast were Ethel Milton as Lover Mary, George Storrs Fisher as Harry Jones, Alma Rutherford as Miss Lucy, Arthur Jarrett as Bob Redding, and Harry E. McKee as Deacon Bazby.

The Queen of the Secret Seven, a melodrama with a thrill every minute, was the offering at the Lyceum Theatre, and Phyllis Gilmore was seen to good advantage in the title-role.

Montgomery and Stone in The Old Town returned to Brooklyn last week and received a hearty welcome at the Broadway Theatre.

Corse Payton has leased the West End Theatre, Manhattan, for a Summer stock engagement.

The Kiss Waltz was the attraction at the Majestic Theatre last week.

CHARLES J. RUPPEL.

MINNEAPOLIS.

Robert Mantell Well Received at the Shubert — Maude Adams at the Metropolitan.

After a week of French grand opera, the Shubert turned to Shakespeare. Robert Mantell presenting his repertory week March 24. Richelieu being the only non-Shakespearean play presented. The week's bill included Julius Cæsar, Othello, Merchant of Venice, Richelieu, King Lear, Hamlet, and Richard III. Following comes the Durbar in Kinemacolor for week opening 31, after which the second Shakespearean week—that of Sothern and Marlowe—is scheduled.

The Metropolitan was dark the first half of week 24 with Al. H. Wilson in It Happened in Potsdam the second half. Following comes Maude Adams for half a week of Chantecler. The Thurlow Bergen Stock co., which has been playing at the Shubert Theatre in St. Paul, has been shifted to the Metropolitan theatres in the Twin Cities and will play alternate weeks, opening 14 at the local Metropolitan in Old Heidelberg.

At the Orpheum the annual road show proved an excellent bill. The playlet, Honor Among Thieves, was the gem of a collection that included Simone de Beryl, Charlie Case, the Eight Palace Girls, Oscar Loraine, Farber Girls, and the Arco Brothers. Next week we are to have our glimpse of Graham Moffat's playlet, The Concealed Bed.

The Texas Tommy Dancers, two azile couples, headlined the Unique bill, while Jewell's Manikins performed a similar service at the Miles's. The Dewey sheltered The Lady Buccaneers, while The Bowery Burlesquers appeared at the Gayety.

The Bijou offered The Cowboy and the Squaw, and will follow it with The Convict's Daughter.

Joseph Orphan, who was one of the best liked members of the Neill Stock co. during its regime at the Princess, spent a few days in the city on his way east from Winnipeg, where he has been playing in stock to Worcester, Mass., where he will be associated with Rose King and Edward Lynch in a Spring and Summer stock.

CARLTON W. MILES.

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